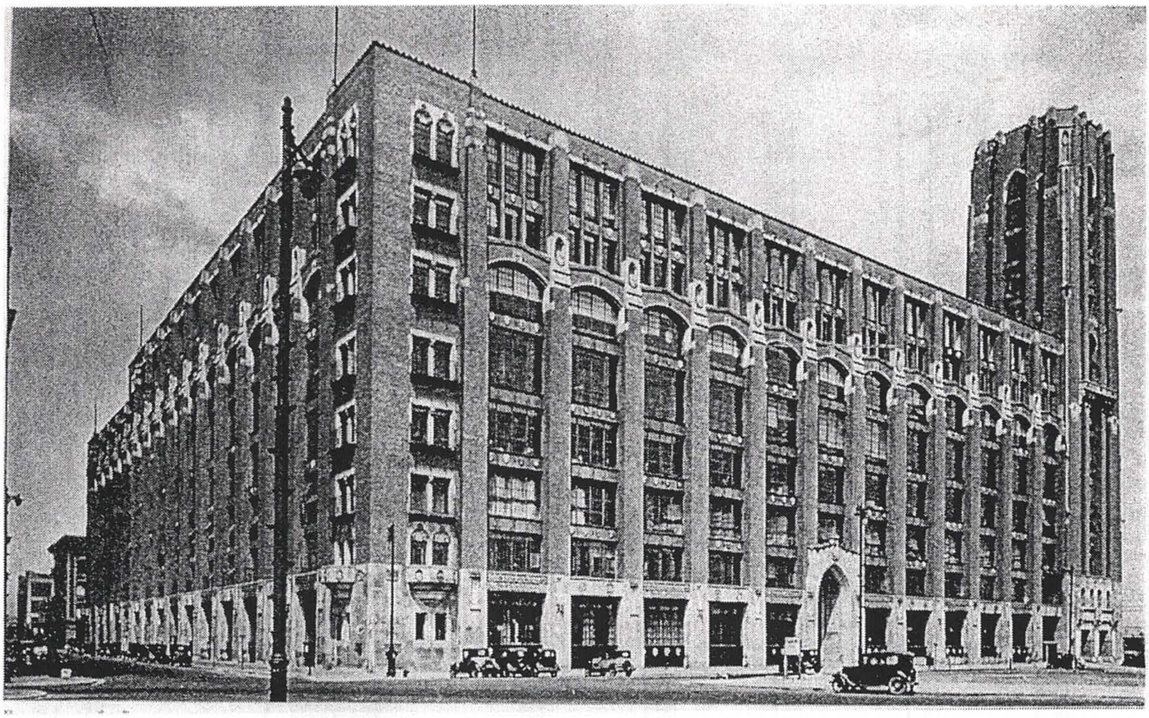
LANDMARK DESIGNATION REPORT



R. R. Donnelley and Sons Co. Calumet Plant

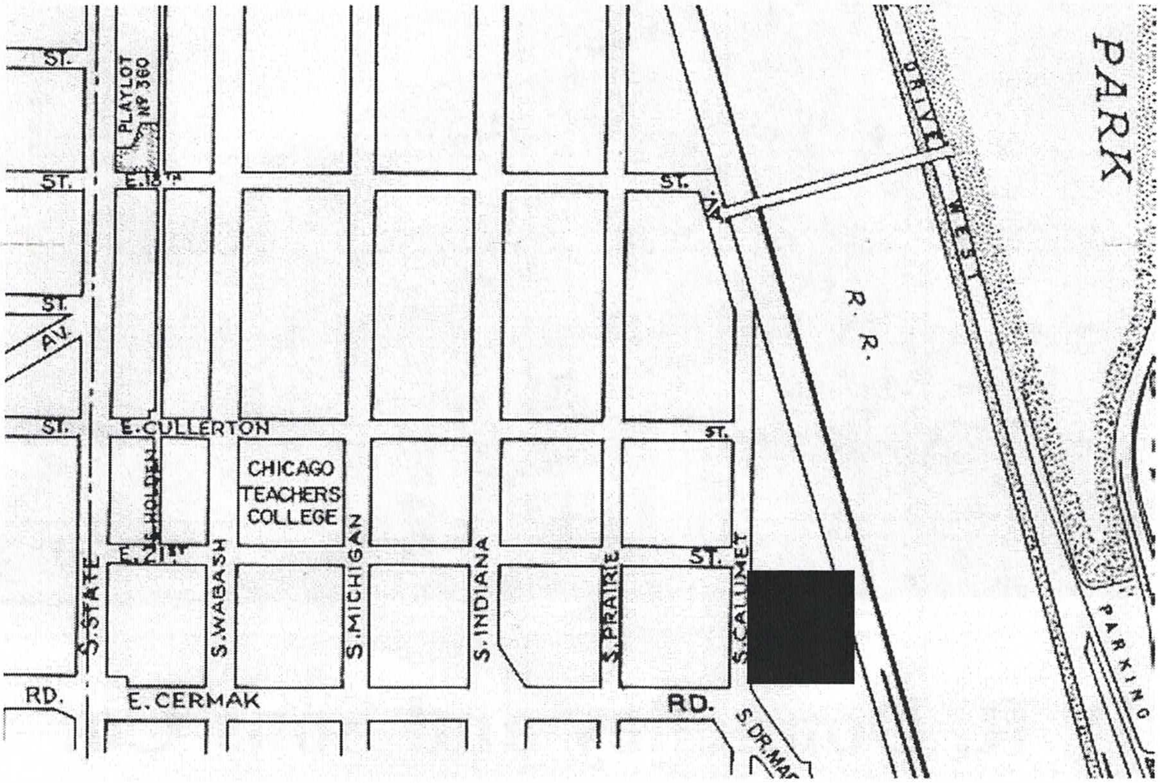
(also known as the Lakeside Press Building)

350 East Cermak Road

Preliminary Landmark recommendation approved by the Commission on Chicago Landmarks, July 10, 2003

CITY OF CHICAGO
Richard M. Daley, Mayor

Department of Planning and Development
Alicia Mazur Berg, Commissioner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PLAYLOT Nº 360
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E.18TH
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AV.
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E.CULLERTON
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CHICAGO TEACHERS COLLEGE
S.HOLDEN
E.21ST
ST.
S.STATE
S.WABASH
S.MICHIGAN
S.INDIANA
S.PRAIRIE
S.CALUMET
RD.
E.CERMAK
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WEST
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PARK
PARKING

The R. R. Donnelley and Sons Co. Calumet Plant is located on Chicago's Near South Side at Calumet Ave. and Cermak Rd.

The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor, was established in 1968 by city ordinance. The Commission is responsible for recommending to the City Council which individual buildings, sites, objects, or districts should be designated as Chicago Landmarks, which protects them by law.

The landmark designation process begins with a staff study and a preliminary summary of information related to the potential designation criteria. The next step is a preliminary vote by the landmarks commission as to whether the proposed landmark is worthy of consideration. This vote not only initiates the formal designation process, but it places the review of city permits for the property under the jurisdiction of the Commission until a final landmark recommendation is acted on by the City Council.

This Landmark Designation Report is subject to possible revision and amendment during the designation process. Only language contained within the designation ordinance adopted by the City Council should be regarded as final.

R. R. DONNELLEY AND SONS CO. CALUMET PLANT

(ALSO KNOWN AS THE LAKESIDE PRESS BUILDING)

350 EAST CERMAK ROAD

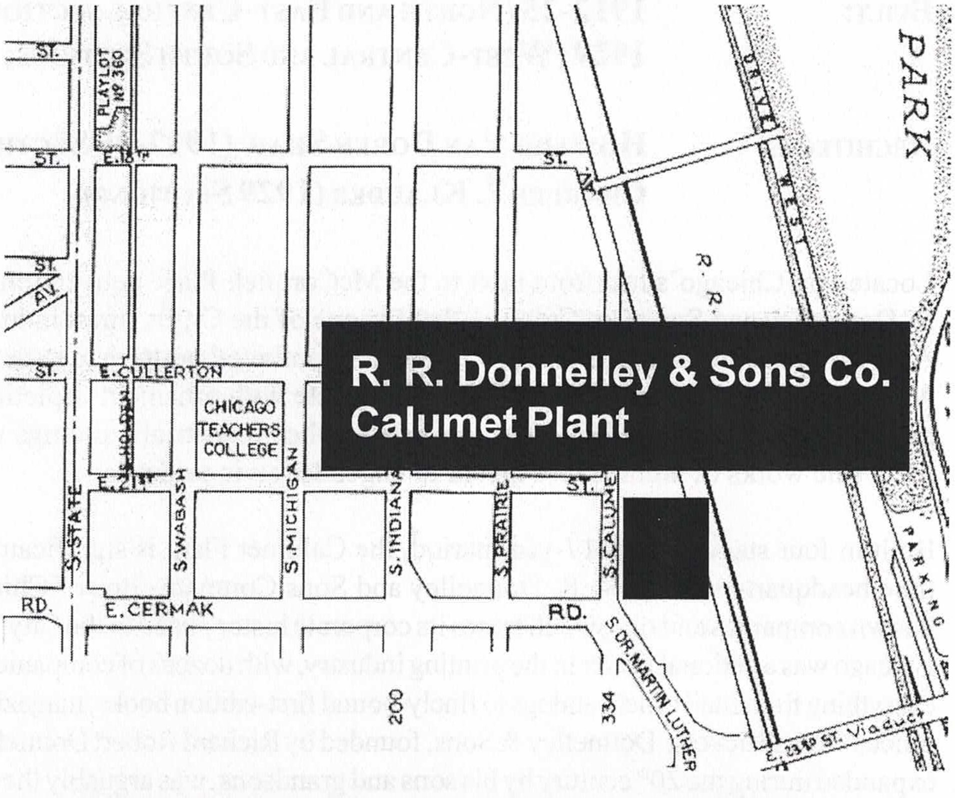
BUILT:	**1912-25 (NORTH AND EAST-CENTRAL SECTIONS)** **1929 (WEST-CENTRAL AND SOUTH SECTIONS; TOWER)**
ARCHITECTS:	**HOWARD VAN DOREN SHAW (1912-25 SECTIONS)** **CHARLES Z. KLAUDER (1929 SECTIONS)**

Located on Chicago's lakefront next to the McCormick Place convention center, the R. R. Donnelley and Sons Co. Calumet Plant is one of the City's finest industrial buildings. Also known as the Lakeside Press Building, it combined up-to-date structural engineering with a graceful, Gothic-influenced exterior replete with ornament depicting symbols of printing history, and was built during a period when industrial buildings were increasingly fine works of architecture meant to engender civic pride.

Built in four stages over a 17-year period, the Calumet Plant is significant as the long-time headquarters of the R. R. Donnelley and Sons Company, one of Chicago's best-known companies and one which traces its corporate history back to the City's Civil War days. Chicago was a national leader in the printing industry, with dozens of companies producing everything from mail order catalogs to finely-bound first-edition books, magazines to railroad timetables and tickets. Donnelley & Sons, founded by Richard Robert Donnelley and greatly expanded during the 20th century by his sons and grandsons, was arguably the City's most important printing house in the prominence of its publications, including *Time* and *Life* magazines, mail-order catalogs for Sears and Montgomery Wards, and Chicago telephone books.

The Calumet Plant was primarily the work of Chicago architect Howard Van Doren Shaw, who created the overall design for the plant, planned its construction in sections, and supervised the construction of all but the last phase of construction. One of the City's most erudite early architects, Shaw was noteworthy as a designer of houses for Chicago's elite families. He also rebuilt the City's landmark Second Presbyterian Church in the wake of a 1900 fire and worked with East Coast architect Ralph Adams Cram in the design of Michigan Avenue's Fourth Presbyterian Church. Shaw also designed Market Square, one of the United States' earliest planned shopping complexes, for the North Shore suburb of Lake Forest.

Shaw died in 1926, just before the construction of the last section of the Calumet Plant. Donnelley and Sons brought in Philadelphia architect Charles Z. Klauder, a noted authority in Gothic Revival-style architecture, to complete the design of the building, including its prominent tower, which housed a finely detailed Gothic Revival-style library. Besides the Calumet Plant, Klauder is associated with only one other design in Chicago--Eckhart Hall at the University of Chicago. However, he was a nationally prominent architect, noteworthy for his collegiate buildings at Pennsylvania State University, Wellesley University, Cornell University, the University of Colorado at Boulder, and Princeton University. His most famous building is the University of Pittsburgh's 42-story Cathedral of Learning, one of the finest Gothic Revival-style skyscrapers in the United States.


R. R. Donnelley & Sons Co.
Calumet Plant
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S. PRAIRIE
S. CALUMET
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E. CERMAK
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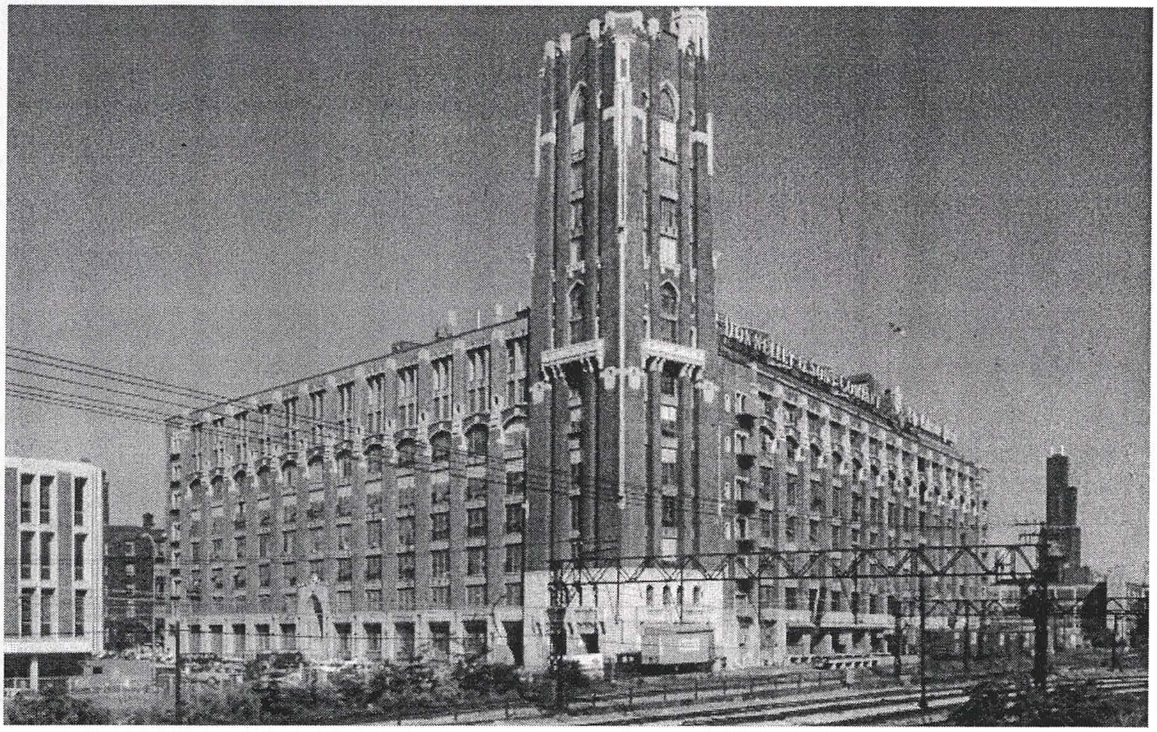
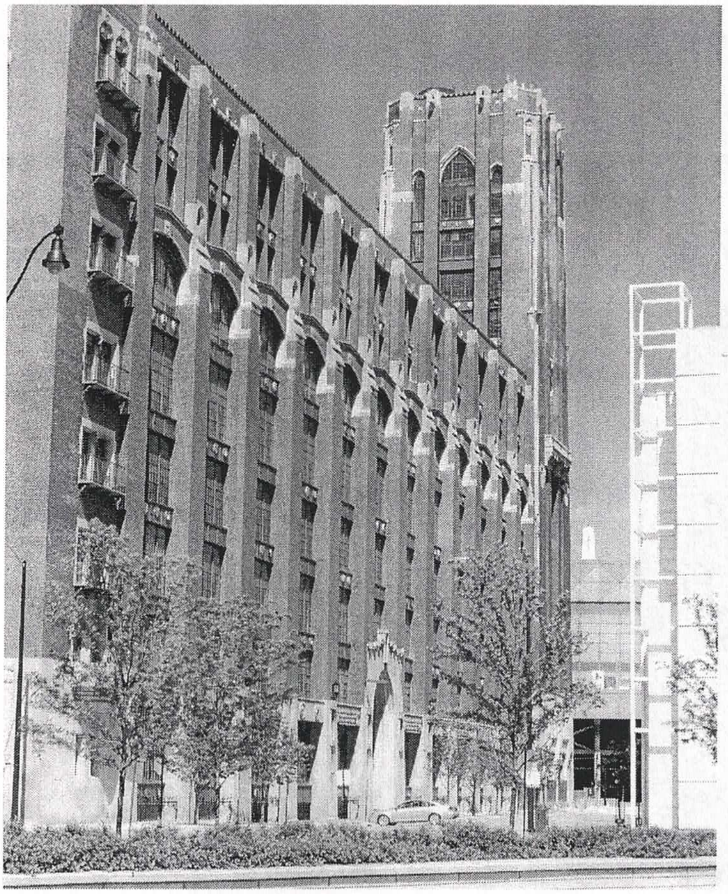
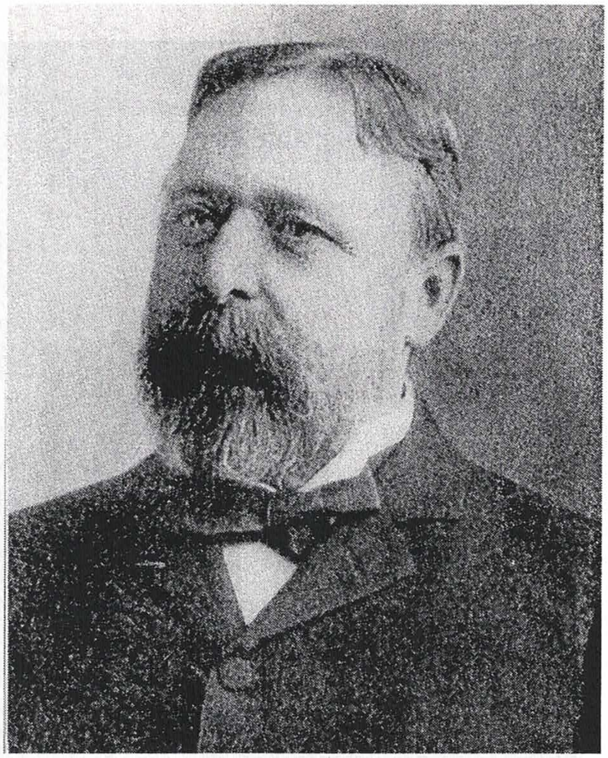
S. DR MARTIN LUTHER
E. 23rd ST. Viaduct

The R. R. Donnelley and Sons Co. Calumet Plant is located on the Near South Side next to the McCormick Place convention center.

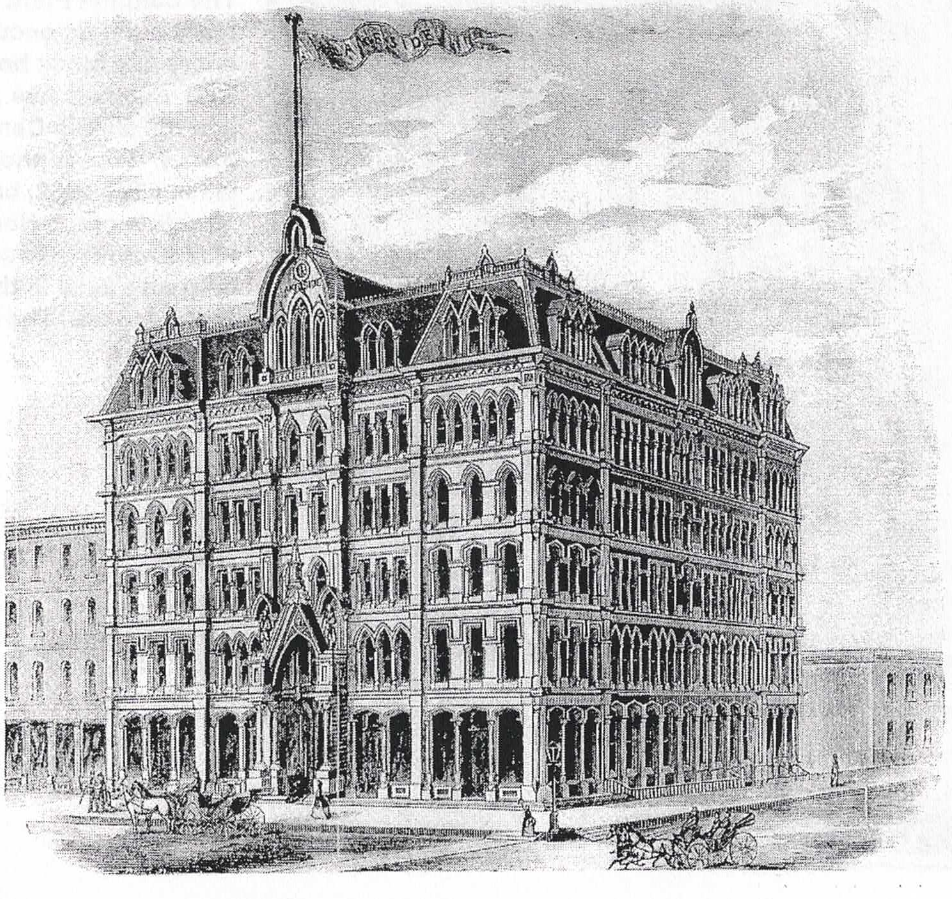




The Calumet Plant is an eight-story building occupying an entire city block bounded by 21st, Calumet Ave., Cermak Rd., and the Illinois Central Railroad tracks. Top: A photograph taken circa 1982, before construction of the North Building of McCormick Place above the railroad tracks in the foreground. Left: The building in June 2003.



Right: Richard Robert Donnelley, the founder of the R. R. Donnelley and Sons Co., was one of Chicago's most important early printers. Below: After the 1871 Chicago Fire, Donnelley built the handsomely detailed Lakeside Press Building (named for the *Lakeside LIbrary*, a book series published by Donnelley) at Clark and Adams Streets (demolished).



PRINTING IN CHICAGO AND THE R. R. DONNELLEY AND SONS CO.

The R. R. Donnelley and Sons Company was one of the premiere companies in the printing industry, one of Chicago's most important. The industry gained great prominence in the last quarter of the 19th century as Chicago companies printed in large numbers a variety of publications, including books, magazines, mail-order catalogues, store flyers, railroad schedules, shippers' guides, maps and atlases, for both local and national businesses. In 1899, Chicago printers employed more than 9,500 workers, second only to New York, and produced goods worth $18,6000,000. By 1914, the industry employed more than 21,000 workers and produced $50,800,000 worth of books, magazines, catalogues, and other printed materials.

"Chicago, the Great Central Market," an overview of Chicago commerce and industry published in 1923, considered printing to be one of Chicago's major industries:

> Publishing more than 500 newspapers, magazines, trade journals and other publications besides millions of dollars worth of direct mail advertising and other advertising media, Chicago now leads the world as a printing center.

That year Chicago printers employed 40,000 and produced over $30,000,000 in printed material. Chicago's central location—convenient both for the receipt of raw materials and the subsequent shipment of finished products—worked in its favor for printing as well as it did for other industries.

> Chicago is in the heart of the middle west, the natural distributing center from which millions of people can be reached within a few hours ride. Publishers can save money by both printing and mailing from Chicago and hence each month sees additional publications taking up their headquarters in this city and availing themselves of the unexcelled printing and mailing facilities.

Chicago's location at the nexus of Great Lakes shipping and rail transportation worked in the favor of printing companies, much as it did for other industries. The city's excellent rail and water transportation facilities offered cost advantages in the shipping of paper and printed material. In addition, postal zoning laws made mailing of mail-order catalogues and magazines directly from Chicago printing houses more cost-effective for businesses regardless of company locations. Time-sensitive publications such as magazines reached most American subscribers from Chicago more quickly than from New York or other East Coast locations.

The R. R. Donnelley and Sons Company and its "large and splendidly equipped plant"—the Calumet Plant—was singled out in "Chicago, the Great Central Market" as especially important to Chicago printing. The company could trace its history back to 1864 when Richard Robert Donnelley, a native of Hamilton, Ontario, moved to Chicago to become partners in the publishing firm of Church, Goodman, and Donnelley. In the next eight years before the Chicago Fire of 1871, the new company (renamed the Lakeside Publishing and Printing Company in 1870) became one of the Midwest's major publishing companies, producing some 23 weekly, monthly, and quarterly publications.

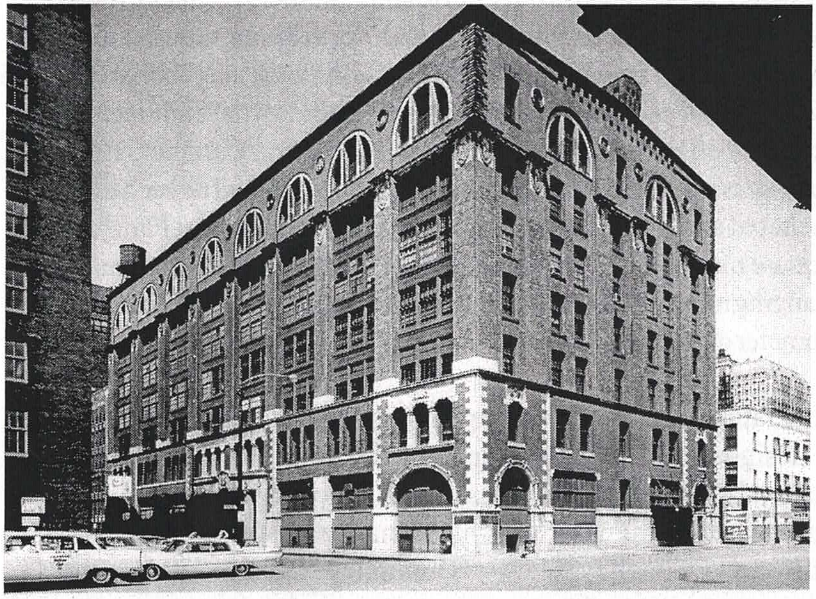
Located in downtown Chicago, the Lakeside company's offices were destroyed in the 1871 Fire, forcing the partners to close the business. Not giving up, however, Donnelley raised sufficient capital to reopen the company in 1873. Lakeside's location in an elaborate Renaissance Revival-style building on the southwest corner of Clark and Adams Streets (demolished), designed for the company by architect William LeBaron Jenney, began the company's reputation as a patron of significant architecture.

A business depression in the mid-1870s forced Lakeside to close its doors in 1877. Despite this setback, Donnelley took on new enterprises over the next decade, reorganizing the business several times. In 1882 he established the R. R. Donnelley and Sons Company, which consolidated his printing concerns and acknowledged the growing influence of Donnelley's sons, Rueben H. and Thomas E., in the family businesses. Donnelley publishing concerns were mostly handled by subsidiaries such as the Chicago Directory Company and the R.H. Donnelley Publishing Company, which were largely Donnelley family-owned companies. The Donnelley family's publishing and printing concerns became wide-ranging; their companies published inexpensive paperback books under the name *Lakeside Library* as well as Chicago city directories and phone books. They also printed a wide variety of catalogs and sales flyers for Chicago's department stores and mail-order houses, including Marshall Field & Co., Sears, Roebuck and Co., and Montgomery Ward, and began printing magazines for both Chicago and East Coast publishers.

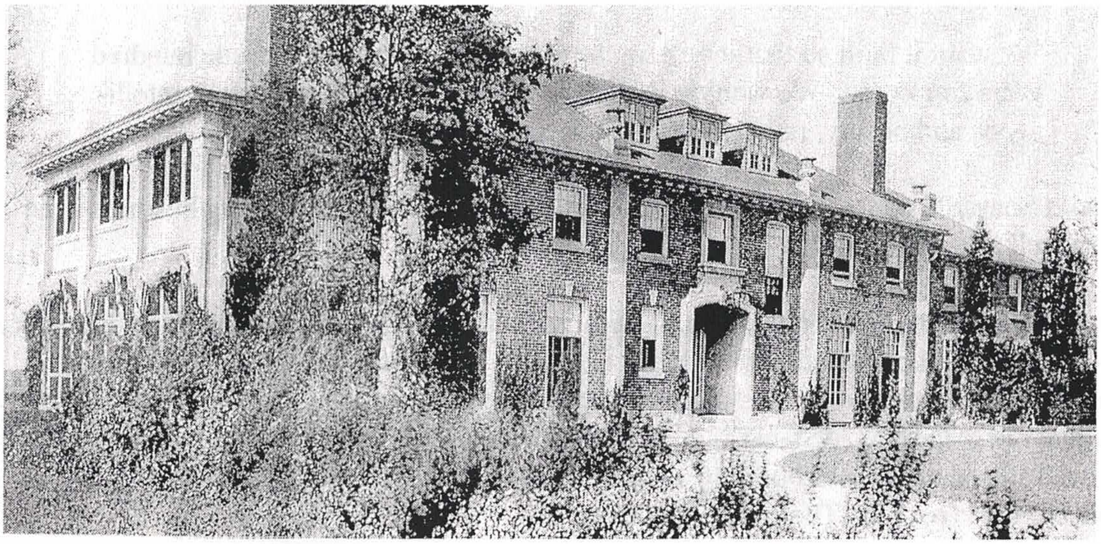
In 1897, having outgrown its Loop location, R. R. Donnelley and Sons moved into a new building, the Lakeside Press Building, which was built in two stages between 1897 and 1901. Located on the northeast corner of Polk Street and Plymouth Court, the new Lakeside Press Building was located across the street from the Dearborn Street railroad station, a more convenient location for receiving paper and shipping finished printed goods. The immediate neighborhood was an area on the southern edge of the Loop that was rapidly being occupied by other printing houses also attracted to the convenient rail service. Seven stories in height, the building was designed in a handsome blend of Romanesque and Classical forms and details by young architect Howard Van Doren Shaw, a college friend of Thomas Donnelley. (Now a dormitory for Columbia College Chicago, the Lakeside Press Building is part of the Chicago Landmark Printing House Row District.)

BUILDING HISTORY AND DESCRIPTION

In 1910, less than nine years after the completion of the Lakeside Press Building on Plymouth Ct., the R. R. Donnelley and Sons Company decided that its business was outgrowing



Reuben H. Donnelley (top lieft) and Thomas E. Donnelley (top right), sons of R. R. Donnelley, became executives of the R. R. Donnelley and Sons Co. in the 1880s. The company's new Lakeside Press Building on Plymouth Court (left) was designed by Thomas's Yale University friend, Chicago architect Howard Van Doren Shaw. Shaw went on to design Thomas Donnelley's house in Lake Forest (below), as well as the Calumet Plant.



the existing building and that a new printing plant was needed. In addition, the company wanted better access to a railroad line for easier shipments of paper and finished printed material. Looking at available properties, Thomas Donnelley, the company's president after the death of his father in 1899, chose a South-Side lakefront block bounded by 21st St, 22nd St. (now Cermak Rd.), Calumet Ave., and the Illinois Central Railroad. The site overlooked Lake Michigan in the days before the expansion of Burnham Park south along the lakefront and had excellent connections to Chicago's web of railroad lines through direct access to the Illinois Central.

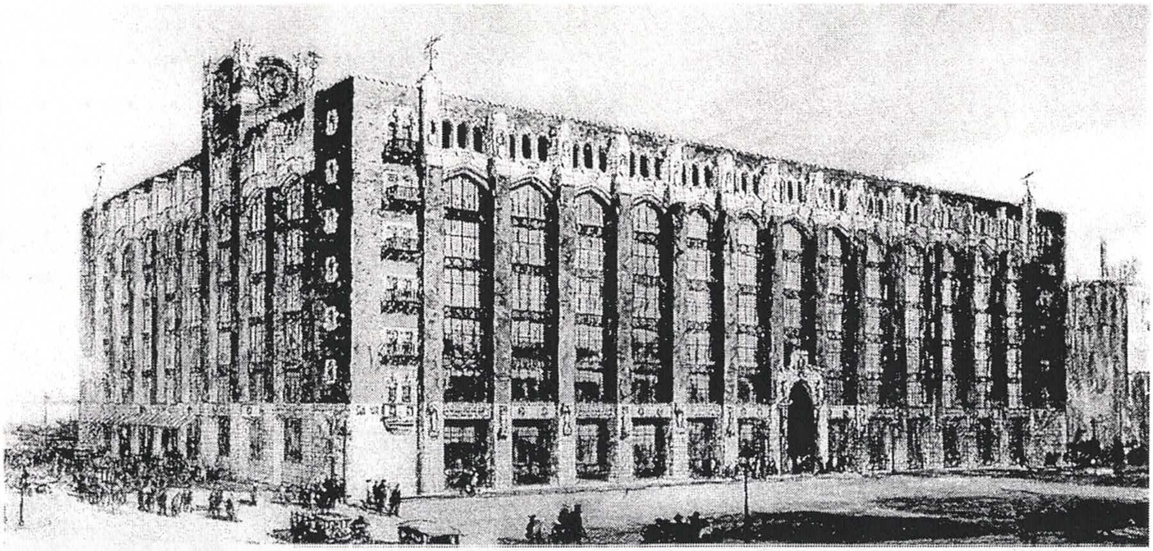
The location that the company had chosen for its new plant (soon called the Calumet Plant after Calumet Avenue) was on the southeastern edge of Chicago's premiere residential 19th century neighborhood centered on Prairie Avenue. Built up in the 1870s through 90s with large mansions built by George Pullman, Marshall Field, Phillip Armour and other elite businessmen, the neighborhood had begun to decline by 1910 as an exclusive residential enclave as families began to move away from Prairie and Calumet Avenues to new homes in Chicago's North-Side Gold Coast neighborhood and North Shore suburbs. Existing houses were demolished for new factory buildings, and the Prairie Avenue neighborhood began to change from residential to industrial and commercial. The earliest industrial buildings rose in the first decade of the 20th century on Indiana Avenue, west of Prairie and Calumet. However, these were relatively unprepossessing, utilitarian buildings on a street that had never had the large mansions or social cachet of either Prairie and Calumet. The new Calumet Plant of R. R. Donnelley, planned for a square block and located on Calumet Avenue, was the first major industrial building in the changing neighborhood, and both its size and fine architectural design influenced the changing character of the neighborhood.

Thomas Donnelley, like his father, felt that the company's image was enhanced through the construction of finely designed and crafted company buildings. Having retained a close personal and professional friendship for 20 years with Howard Van Doren Shaw, Donnelley asked the architect, better known for his high-quality residential and institutional designs, to design the new Donnelley facility. Donnelley stated in 1912 as the Calumet Plant's first section was being built:

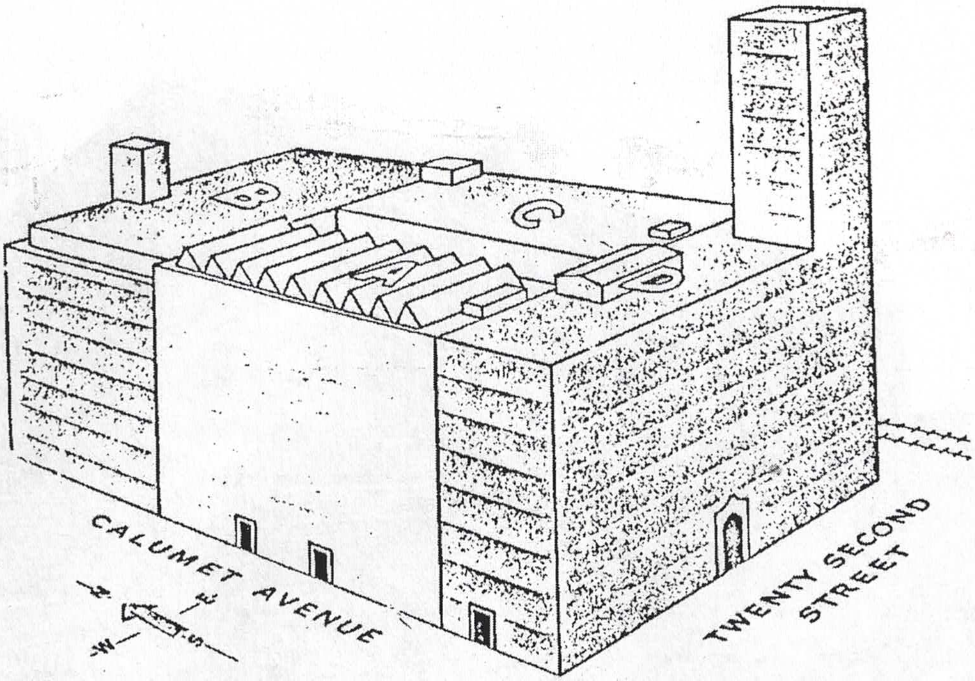
> We want it built so that it will not be beautiful only today, but one hundred years from now. We want to build it so people will say there is art, intelligence and beauty, rather than a flashy display of money.

He told Shaw, "I want a building that will reflect the fact that the printing business is an art as well as a trade."

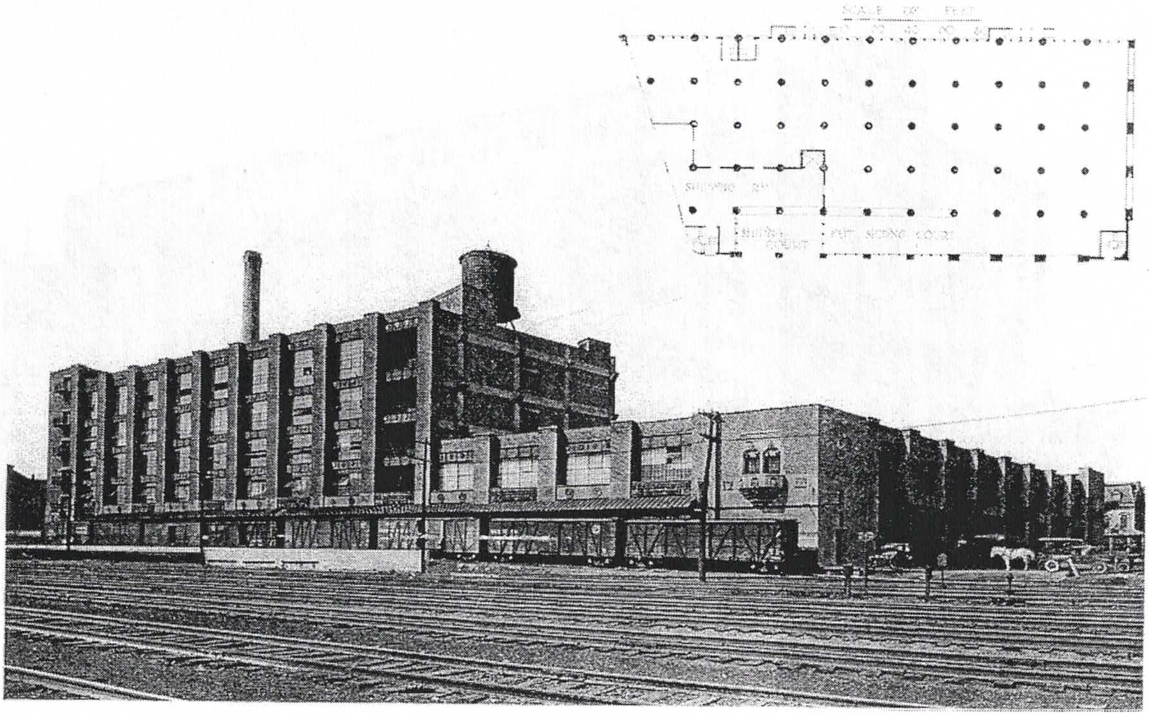
Shaw designed an imposing building—eight stories in height and occupying an entire city block—that was conceived both a practical factory that would satisfy the company's space needs for years to come and as a visually impressive plant worthy of the Donnelley image as one of the United States' most important printing houses. Because the company did not need all of the proposed building's space at once, however, Shaw designed it so that it could be built in sections. Thomas Donnelley stated:

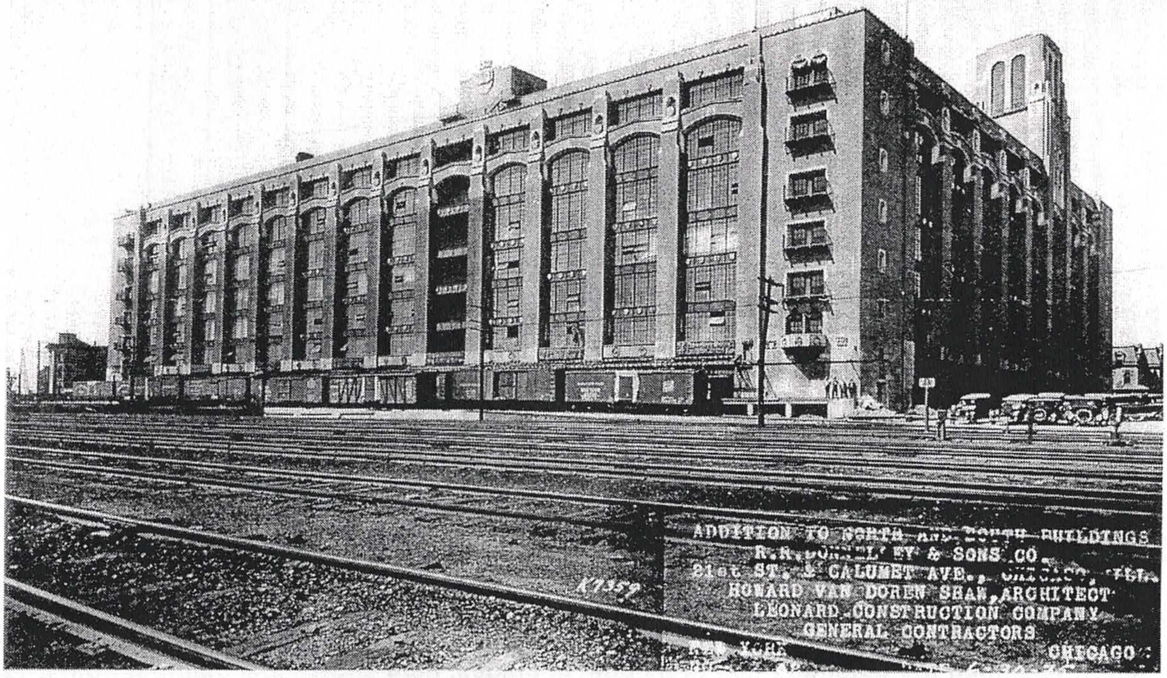


For the Calumet Plant, Shaw designed a large, finely appointed and decorated printing building for the Donnelleys. Above: A rendering of Shaw's original design, which placed a grandly scaled entrance on Calumet Avenue and does not include the tall corner tower eventually designed by Charles Klauder and built in 1929.



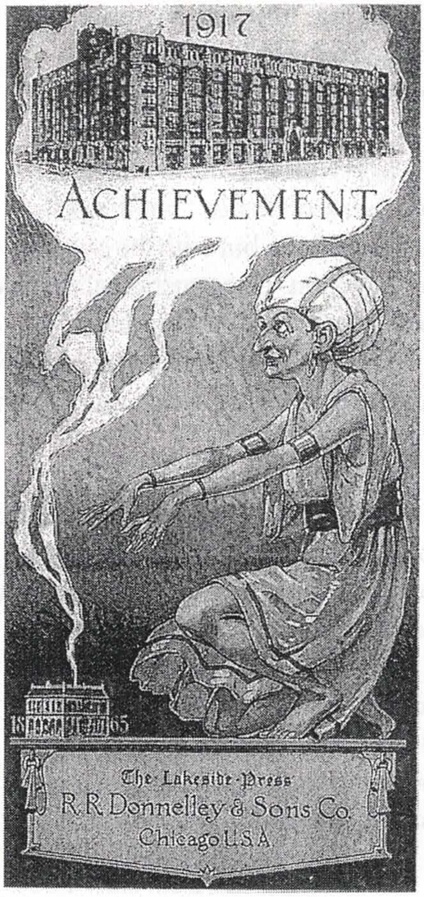
Shaw designed the Calumet Plant to be built in stages, here shown in a diagram from a 1983 history of the building published by the Donnelley company. The company designated these building sections by letters A through D, which were used for a variety of uses, including the directing of intracompany mail. The first two floors of the northernmost section, or Building B, were built between 1912 and 1914. Then, in 1917, the first five floors of the eastern section, Building C, were built. Both Buildings B and C were then built up to the eighth floor by 1925. Buildings A and D, plus the main tower, were built in 1929.


SCALE OF FEET


ADDITION TO NORTH AND SOUTH BUILDINGS
R.R. DONNELLEY & SONS CO.
21st ST. & CALUMET AVE., CHICAGO, ILL.
HOWARD VAN DOREN SHAW, ARCHITECT
LEONARD CONSTRUCTION COMPANY
GENERAL CONTRACTORS
NEW YORK
CHICAGO
K7359

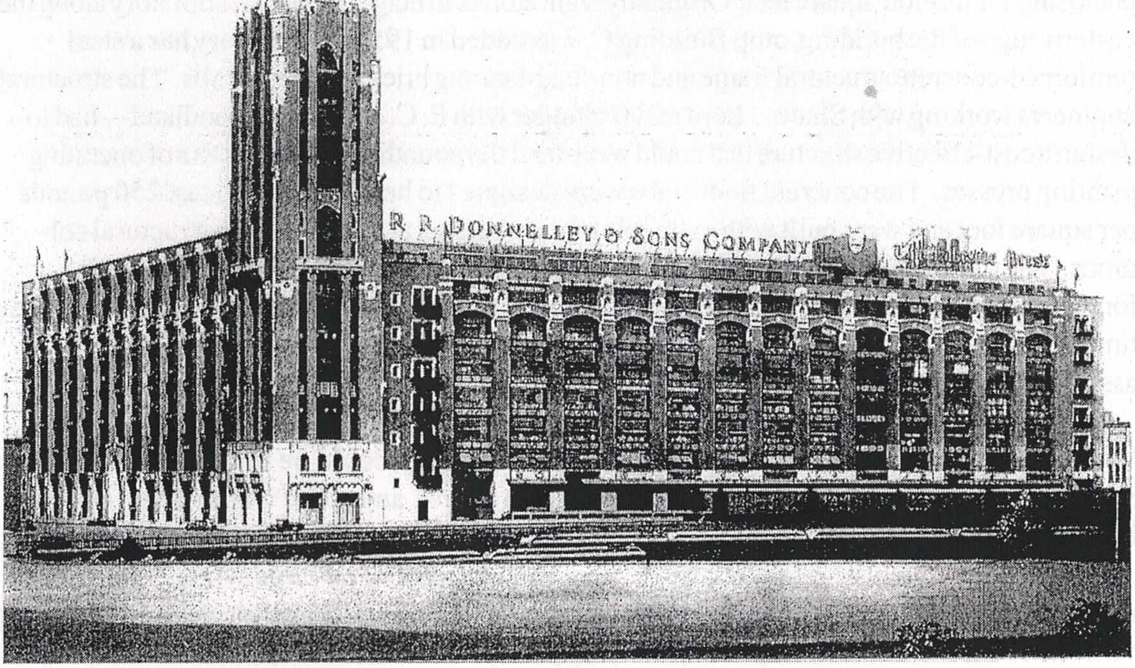
Top: A view of the Calumet Plant from the northeast circa 1917, after the first two phases of construction (the first two stories of Building B and the first five floors of Building C).

Above: The same view of the Calumet Plant circa 1924, after both of these early sections were built up to their intended eight floors and the north-facing water tower was added.


1917
ACHIEVEMENT
1865
The Lakeside Press
R.R. Donnelley & Sons Co.
Chicago U.S.A.

Left: A Donnelley company illustration, published in the early 1920s, looking forward to the eventual completion of the Calumet Plant.

Below: A view of the completed plant from the south-east circa 1930, including the corner tower designed by Charles Klauder.


R. R. DONNELLEY & SONS COMPANY
The Lakeside Press

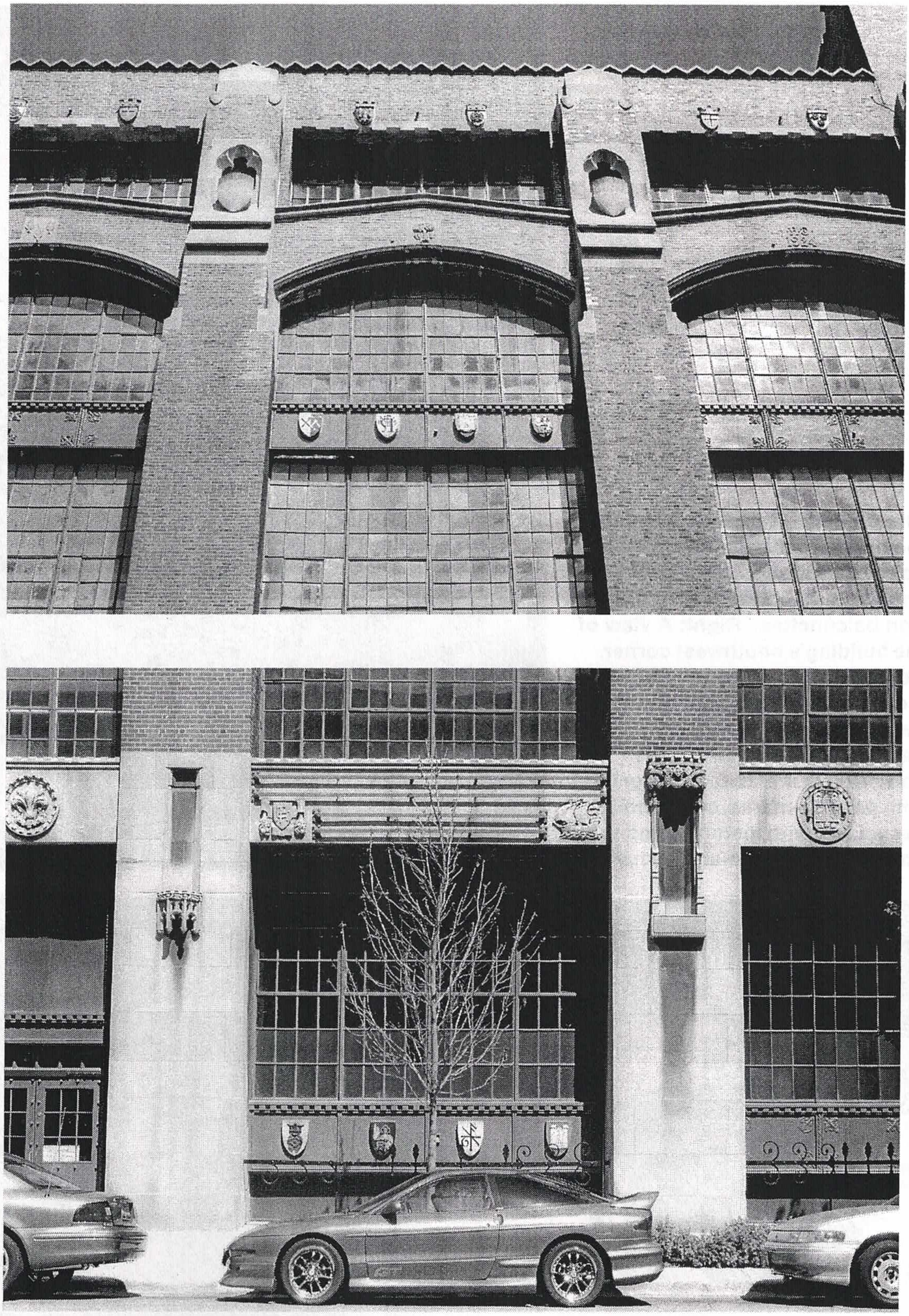
> We did not have funds to build the whole building at one time. We simply builg [the plant] piece by piece, just as our business has been built up, and the way I think any substantial business should grow.

Both in terms of the building's original construction and its later occupancy, the Donnelley company from the beginning organized the Calumet Plant into four sections, or "buildings," refered to by the Donnelley company as A through D and built in phases, but with the overall concept that they would look like one "building" upon final completion. Construction of the first portion of the plant—the basement and first two floors of the north section, or "Building B"—was begun in 1912 and completed two years later in 1914. By 1917 the basement and first five floors of the east section ("Building C") were finished. A third stage of construction raised both of these sections to eight stories by 1925.

In 1928 the Donnelley company was ready to complete the building, what had then come to be commonly known as the Lakeside Press Building in honor of the company's on-going publication of a series of finely printed and bound limited-edition books. Unfortunately, Shaw had died two years earlier; he had begun the final drawings of the remaining two sections ("Buildings A and D"), but they had remained incomplete upon his death. Shaw's successor firm, Howard Shaw Associates, was kept as the architects of record and to supervise construction, but Philadelphia architect Charles Z. Klauder, a noted expert on Gothic Revival-style architecture, was brought in to serve as design advisor on Buildings A and D and to design the imposing brick-clad, Gothic-detailed water tower on the building's southeast corner. The total cost of the building, from 1912 to 1929, was $5,748,958.

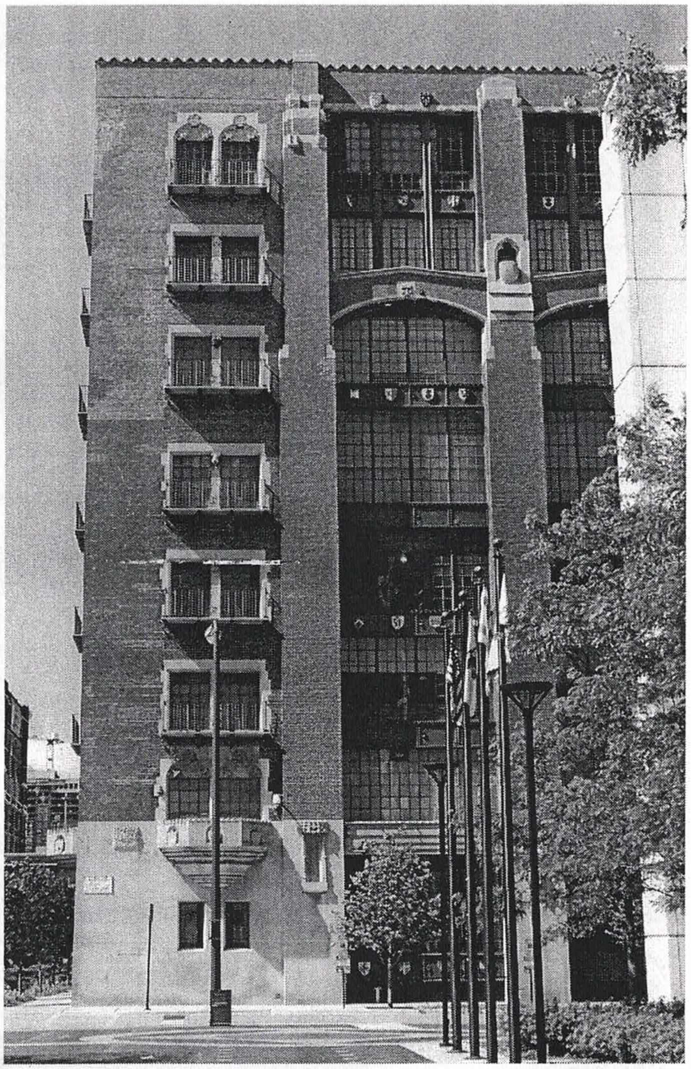
Called "Chicago's most beautiful factory" by the *Chicago Tribune* upon its completion in 1929, the Calumet Plant is a visually massive building occupying an entire city block and enclosing 1.1 million square feet. Originally eight stories in height, a partial ninth story along the eastern edge of the building, atop Building C, was added in 1951. The factory has a steel reinforced-concrete structural frame and non-load-bearing brick and glass walls. The structural engineers working with Shaw—Lord and Hollinger with E. C. and R. M. Shandland—had to design a cost-effective structure that could withstand the pounding of eight floors of operating printing presses. The concrete floor slabs were designed to bear loads of at least 250 pounds per square foot and were built with extra reinforcing bars set at angles around structural columns. The Calumet Plant is considered one of the first printing press buildings to use reinforced-concrete for its internal structure. Earlier printing company buildings had been built using timber structures, traditionally considered more forgiving of the tensions and compressions associated with presses.

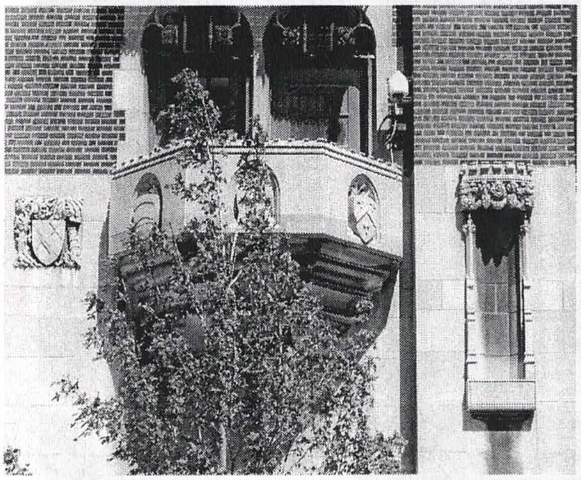
With the use of concrete, the exterior of the Calumet Plant could be opened up with larger expanses of windows and lighter, non-load-bearing brick and stone walls. Gray Bedford limestone is used as wall cladding for the first floor and as window and parapet ornament on upper floors. Massive-looking brick corner piers, pierced by large windows detailed with limestone surrounds and wrought-iron balconettes, visually anchor the building's corners. Narrower but similarly strong-looking piers project between wide recessed expanses of glass windows lighting interior office and printing spaces. Multi-paned metal industrial

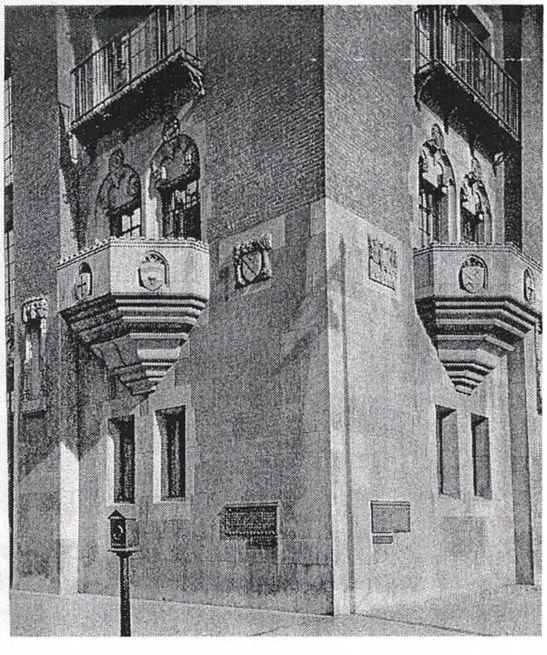


The Calumet Plant was built with a reinforced-concrete frame clad with gray Bedford limestone on the first floor (above) and brick on upper floors (top). Large multi-pane metal window sash fills the structural bays between prominently projecting piers.

The Calumet Plant has prominent-looking corner bays pierced with pairs of windows ornamented with limestone surrounds and wrought-iron balconettes. Right: A view of the building's southwest corner. Bottom right: A photo circa 1930 of a corner bay, flaring slightly at its base and detailed with polygonal balconys. Bottom left: These corner bays are also ornamented with printers-marks, or symbols associated with historic printing houses, and Gothic-style ornament.







window sash is used for the windows, which are separated by metal spandrels. These vertical expanses of windows and piers are marked by a secondary cornice and slightly-rounded arches at the sixth-floor building level, then rise two more floors to a relatively unadorned parapet. The building's brick piers subtly taper as they rise, then set back at the sixth floor and roof parapet, giving the impression of Gothic buttresses. Contrasting limestone trim accents the piers at the sixth- and seventh-floor levels and at the parapet.

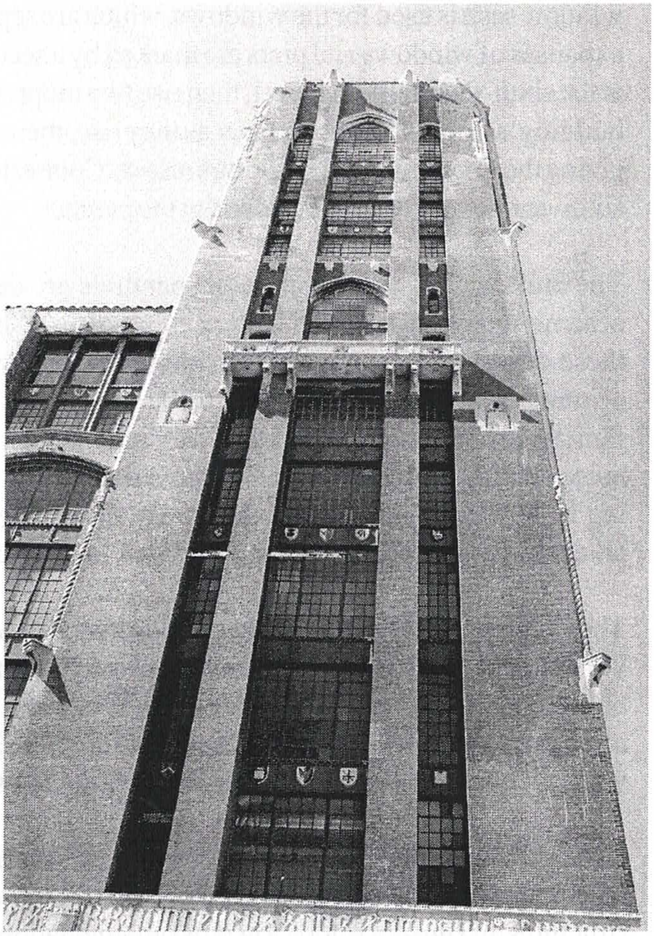
The building's upper-floor metal spandrels are decorated with terra-cotta shields with ornament representing the history of printing. Shaw and Thomas Donnelley planned these decorations in great detail, incorporating symbols historically associated with the printing trade. Included among these shields are the symbols historically associated with famous printers such as Caxton, DeVinne, Aldus and Plantin. Shaw also designed one of these shields with a column and the letters "HS." This had a double meaning, representing both Shaw's initials and the phrase *In hoc signo* (IHS), translated as "By this sign," an ecclesiastical phrase commonly used in the early medieval days of printing.

The Calumet Plant represents progressive trends in American industrial architecture in the early 20th century. Early factory buildings built in Chicago in the 19th century were multi-story buildings with timber and cast-iron internal supports and load-bearing brick walls. They most often were plain in design with relatively little applied decoration, often limited to simple brickwork such as corbeling and contrasting stone window sills and lintels.

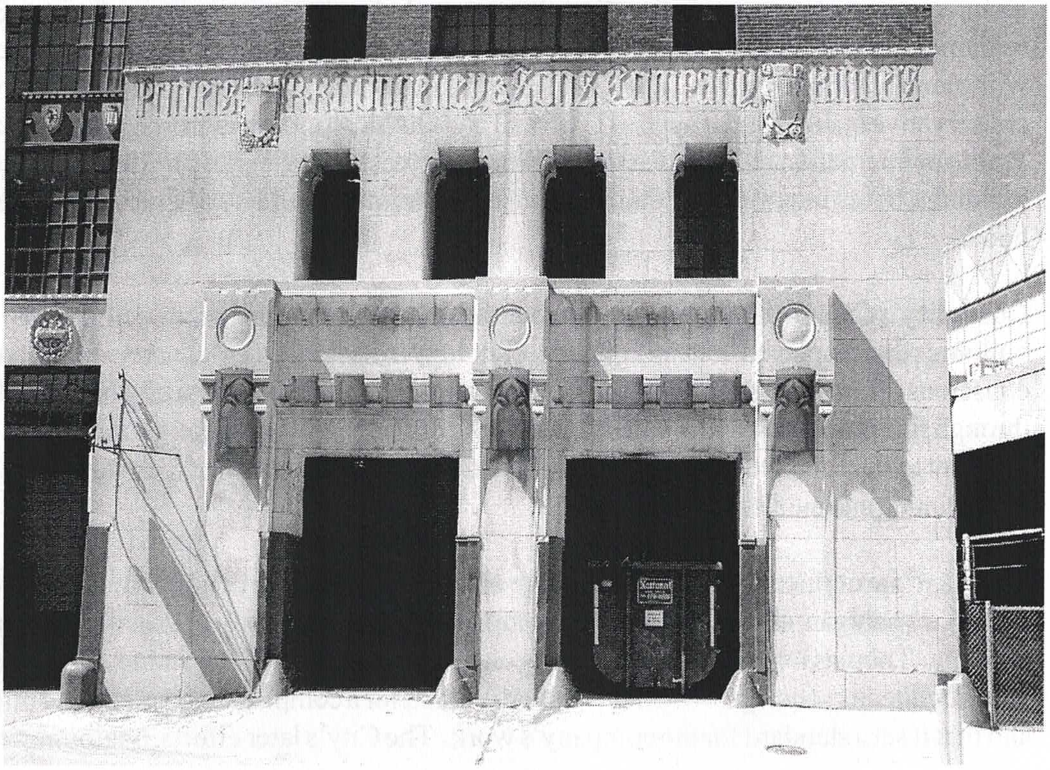
During the early 20th century, from roughly 1900 through the 1930s, however, industrial buildings, including the Calumet Plant, were being designed with more technologically sophisticated structures and greater efforts towards ornamentation. Steel or reinforced-concrete frames freed architects to create more varied wall treatments, including greater window expanses. Brick remained the wall cladding of choice, but greater amounts of applied decoration, executed either with stone or terra cotta, were applied to factories in a variety of architectural styles, from more conservative historic styles such as Classical and Gothic to more progressive styles such as the Prairie or International styles. Factory buildings increasingly were seen not just as utilitarian buildings, but as important structures and visual monuments in many of Chicago's neighborhoods.

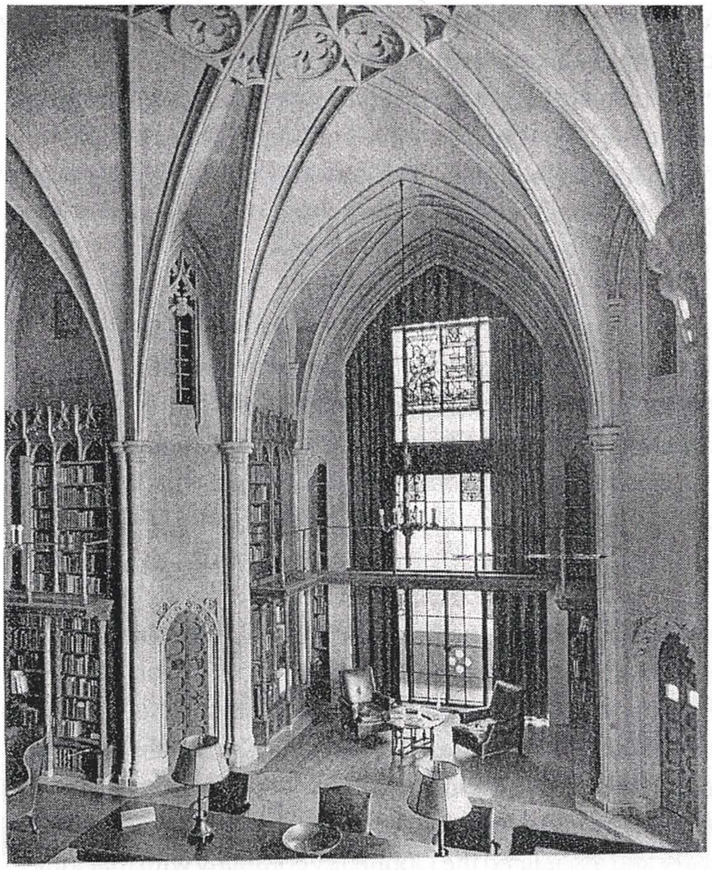
Donnelley's Calumet Plant was one of the earliest, largest, and most prominent industrial buildings that displayed both up-to-date technology in its reinforced-concrete frame and the conscious effort, on the part of both architect and owners, to create a visually beautiful building through fine proportion and applied Gothic-style ornament. The Donnelley family had a commitment to fine architecture and saw excellent design as an extension of the creativity inherent in their printing and publishing concerns.

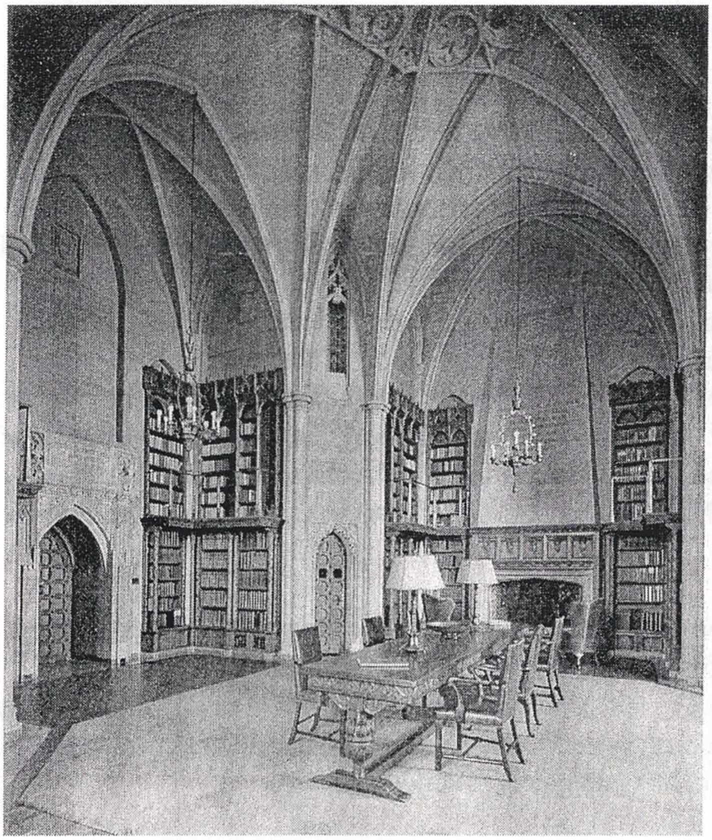
The plant's prominent location, on the edge of the Prairie Avenue neighborhood and overlooking Lake Michigan, also encouraged the company originally to make it a visually impressive building. Thomas Donnelley, commenting on the construction of the Calumet Plant, noted that good architectural design was a better advertisement for a company than prominent billboards, and that it set a standard for the company's work. The City's later efforts, beginning in the



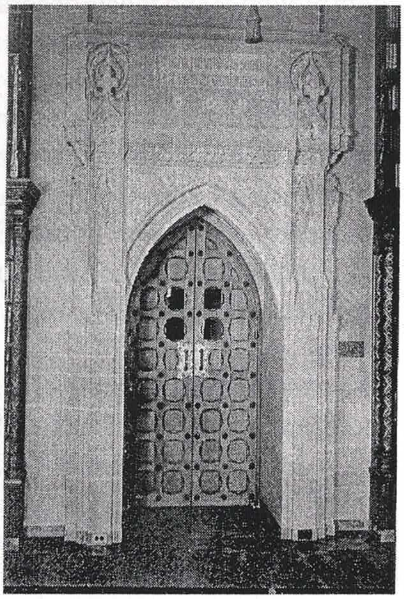
Right: The Calumet Plant's southeast tower, built in 1929 and designed by Charles Klauder after the death of Howard Van Doren Shaw, has a decided vertical emphasis. Below: The tower's base is clad with gray limetone and detailed with Gothic-style ornament, including the Donnelley company's name in Gothic script.


Printers R R Donnelley & Sons Company Binders





The former Donnelley company library is located on the tower's eighth floor. Top and bottom left: Views circa 1930 of the two-story-high Gothic-style library. Below: The library doorway.



1920s, to create a South Lake Shore Drive and an extension of Burnham Park on lakefill along the south lakefront, plus plans to host a World's Fair on this new parkland, also factored into the company's evolving plans for the plant, including the late addition of the Klauder-designed tower which was prominently located on the lakefront side of the building. Chicago architect George Nimmons, a noted designer of industrial buildings in his own right, noted in an article on the building's completion published in the June 23, 1929, issue of the *Chicago Sunday Tribune*:

> The R. R. Donnelley & Sons printing building at 22nd Street and South Lake Shore Drive marks the completion of a structure that is destined to play a prominent part in the appearance of the important parts of the South Shore improvements. Going south from the Field Museum, after passing the stadium, it is the next important unit that forms the background or stage against which the main part of [the] 1933 World's Fair, and the landscape of South Shore Drive, will be seen.

Shaw used medieval architectural forms and detailing, including Gothic and related styles such as Tudor, for many of his residential, church and commercial buildings. Both he and the Donnelleys considered the Gothic Revival to be an appropriate architectural style for the Calumet Plant due to the style's associations with medieval European culture and the origins of European printing, which developed in the 15th century in Germany at the end of the Gothic era. The Calumet Plant's use of both Gothic forms and details connected the building visually with the illustrious beginnings of the industry and associated the Donnelley company with that long and proud tradition.

Description

The first floor, clad with limestone, are finely ornamented with a variety of Gothic-style ornamentation, including carved printers "marks," or trademark symbols associated with historic printing houses. Other Gothic details include heraldic devices and niches and arches accented with moldings and foliate decoration. Permanent building signage in stone and metal is rendered in Gothic script. The building's main entrance, centered on the south facade, is two stories in height and visually dominated by a pointed Gothic arch sheltering a deeply recessed doorway. The gray limestone entrance surround is ornamented with a variety of details, including Gothic molding surrounding narrow windows flanking the entrance arch and Gothic-style foliate blocks ornamenting the top of the surround. Within the recessed entrance, shields bearing the initials of Donnelley executives Thomas E. and Reuben H. Donnelley and architect Howard Van Doren Shaw, and carved stone panels of a Native American and a frontiersman carved by sculptor Emil Zettler flank the doorway.

The building has two brick-clad towers, a smaller one centered on the north facade and a taller, more prominent one on the building's southeast corner. These towers had a functional use housing water towers, but they also gave a pleasing verticality to what were essentially a broadly horizontal building. They are detailed with subtle Gothic-style detailing, including chamfered corners accented with gray limestone and Gothic-arched windows.

Inside, the Calumet Plant was built with large expanses of floor space for the company's printing presses and related machinery. Offices were concentrated in "Building D," overlooking Cermak Rd., and in the larger of the two towers. The building's first-floor lobby is ornamented with walls of travertine and a rib-vaulted ceiling. The first two floors housed a Donnelley subsidiary, the Reuben H. Donnelley Corporation, run by Reuben H. Donnelley, which published Chicago city directories and phone books. The third floor as well as part of the second and fourth housed the company binderies and storage. The remainder of the fourth floor housed the Stock Catalog Department. The fifth through seventh floors housed the majority of the departments related directly to printing, including the composing room, foundary, pressrooms, and bindery. Executive and administrative offices were on the eighth floor.

Interiors of note include the first-floor lobby and the former Donnelley and Sons Co. exhibition hall and library on the eighth floor. Accessed directly by elevator from the first-floor lobby, the exhibition hall, two ~~stories in height~~, is a long rectangular room with a simply-designed, open-truss oak ceiling. Small side galleries opened to one side off this large space. The Donnelley company held exhibits related to printing and publishing history in this space for many years. When the hall opened for its first exhibition in 1930, a Chicago newspaper read, "The most beautiful gallery in Chicago is the new gallery which opened yesterday... in the building of The Lakeside Press... probably the mot beautiful commercial building designed by Howard Shaw."

A vaulted corridor connects the exhibition hall with the former library, located in the building's prominent tower. (Also on the eighth floor are the former Donnelley executive offices, handsomely detailed with wood paneling, located just off this corridor.) The library, located east of the exhibition hall in the building's 1929 tower, is cruciform in plan, also two stories in height, and dramatically ornamented with Gothic rib-vaulting and tracery, leaded-glass windows depicting historic printers marks and oak wooden bookcases with Gothic-style tracery. A stone-and-brick fireplace has the names of master printers, including Gutenburg, Caxton, and Baskerville carved above it. Spiral stairways lead to a mezzanine balcony with wrought-iron railings.

ARCHITECTS HOWARD VAN DOREN SHAW & CHARLES Z. KLAUDER

The Calumet Plant is unusual for an industrial building as the work of "society architect" Howard Van Doren Shaw, best known for his finely conceived residential and institutional buildings for Chicago's elite families and institutions. Most factory and related buildings in Chicago during the early 20th century were designed by architects that either specialized in such building types or made them an important part of their practice. Shaw designed relatively few industrial buildings. A close personal relationship between the Donnelley family and Shaw, dating back to the Yale University friendship between Thomas Donnelley and Shaw, led to this and other commissions, both personal and corporate, for the Donnelleys.

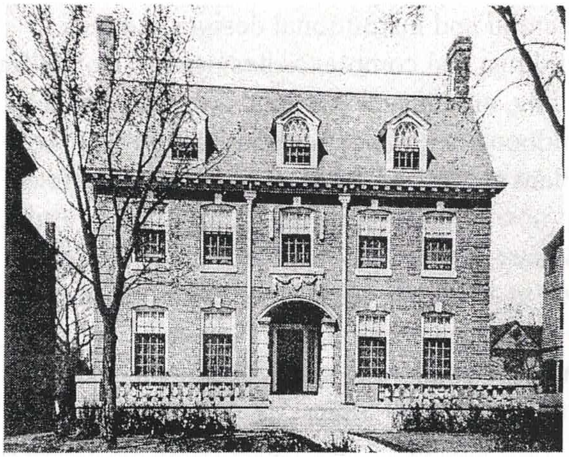
Howard Van Doren Shaw (1869-1926) was born into a socially prominent Chicago family. His father Theodore Andrews Shaw, a dry-goods merchant, was a descendent of a prominent Philadelphia Quaker family and was an active participant in Chicago civic affairs, including membership on the planning committee of the 1893 World's Columbian Exposition. His mother Sarah Van Doren Shaw came from an established Dutch family in Brooklyn, New York, and was a talented painter. The Shaw family lived at 2124 S. Calumet Ave. (just east of the future Calumet Plant) and were part of the Prairie Avenue social circle. As such, Shaw had family connections to Chicago's elite that easily led to his architectural career as a prominent designer of houses and institutions for well-to-do Chicago families.

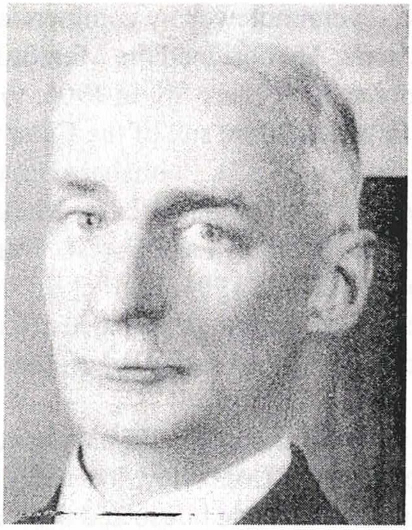
Shaw was educated at the Harvard School for Boys, an elite private school in the Kenwood neighborhood, then earned an undergraduate degree at Yale University in 1890. While at Yale, he became friends with Thomas Donnelley, the second son of the founder of the R. R. Donnelley and Sons Company. This relationship led to several commissions after Shaw began his architectural practice, including a house for Thomas and several buildings for the company, including the Calumet Plant.

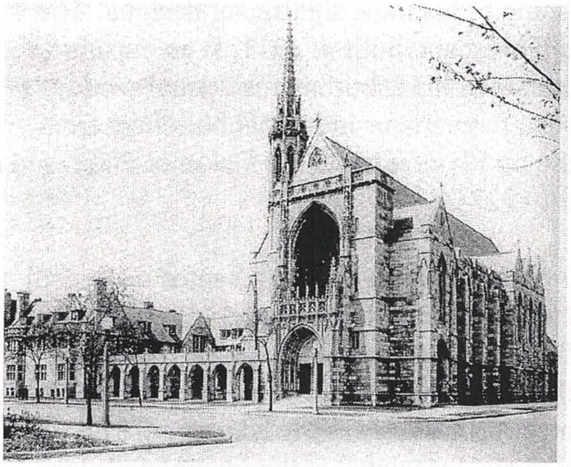
After graduating from Yale, Shaw attended the Massachusetts Institute of Technology, completing post-graduate study in architecture at what was then the most prestigious architectural school in the United States. He returned to Chicago in 1891 and apprenticed at the noted Chicago firm of Jenney and Mundie. The firm's founder and senior partner, William LeBaron Jenney, had been a pioneer in the development of the skyscraper and was a mentor of talented young architects, employing early in their careers such noted architects as Daniel Burnham, William Holabird, Martin Roche, James Gamble Rogers, and Irving Pond.

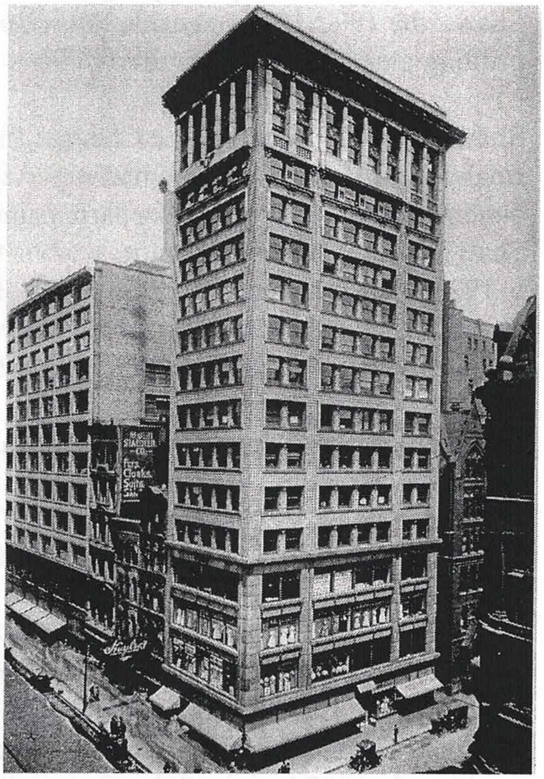
Shaw remained with Jenney and Mundie until 1894, when he opened his own office. During the next three decades Shaw developed a reputation as an architect to Chicago's wealthy, designing houses, apartment buildings, churches, and commercial buildings for their use. He is best known for his expansive houses designed in historic styles derived from English and French precedents. Noteworthy examples include several in the Kenwood and Astor Street Chicago Landmark Districts, including the James Douglas House at 4830 S. Woodlawn Ave. (built 1907), the Thomas E. Wilson House at 4815 S. Woodlawn Ave. (built 1910), the William O. Goodman House at 1355 N. Astor St. (built 1911), and the John Fortune House at 1451 N. Astor St. (built 1912). Many of his other grandly designed houses are located in Chicago's wealthy North Shore suburbs and in Lake Geneva, Wisconsin, a resort favored by well-to-do Chicagoans.

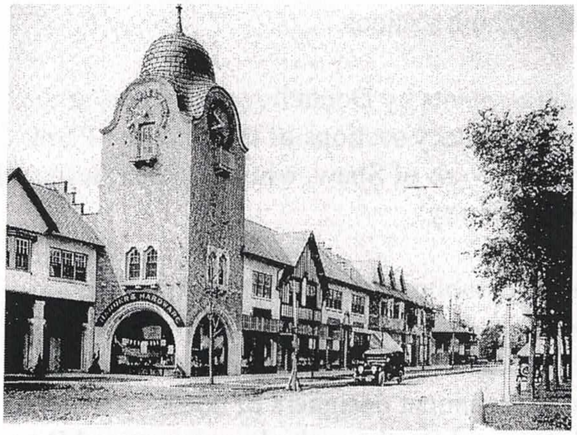
Shaw was also associated with two important Chicago churches. In 1900 he renovated the interior of Second Presbyterian Church after a major fire. Second Presbyterian, located at 1936 S. Michigan Ave. and a designated Chicago Landmark, was historically the church most associated with the Prairie Avenue social elite. Beginning in 1911 Shaw worked with New York architect Ralph Adams Cram on the design and construction of Fourth Presbyterian Church at the southwest corner of N. Michigan Ave. and E. Chestnut St. Shaw was responsible for the church's cloister, manse and parish house, and chapel.











Top right: Howard Van Doren Shaw, who designed the overall concept for the Calumet Plant as well as supervised the first three stages of its construction from 1912 to 1925, was an important Chicago architect during the early 20th century. Top left: He was widely known for his houses for Chicago's welathy families, including the Wilson House on S. Woodlawn Ave. in the Kenwood neighborhood. Middle left: He supervised the construction of the Fourth Presbyterian Church on N. Michigan Ave. and personally designed the church courtyardand parish house. Middle right: Although best known for his residential and religious buildings, Shaw also designed the Montor Building, an unusual Arts-and-Crafts-influenced skyscraper on S. State St. Above right: Lake Forest's Market Square, one of the United States' earliest planned retail developments, was designed by Shaw in 1916.

Although Shaw was best known for his residential and institutional designs, he also designed several noteworthy commercial buildings and complexes besides the Donnelley commissions. He designed the Mentor Building, an unusual Arts-and-Crafts-influenced skyscraper at 39 S. State St., in 1906, for childhood and college friend Eugene R. Pike. Not far from the future site of the Calumet Plant at 2301 S. Prairie Ave., Shaw designed in 1907 the Ginn & Co. Publishers Building (now known as the Platt Luggage Co. Building). He also was the architect for Market Square, a retail development in the wealthy North Shore suburb of Lake Forest. Designed in 1916 and listed on the National Register of Historic Places in 1991, Market Square—three groups of English Arts-and-Crafts-influenced shop buildings arranged around a landscaped park—is widely considered one of the earliest planned shopping centers built in the United States.

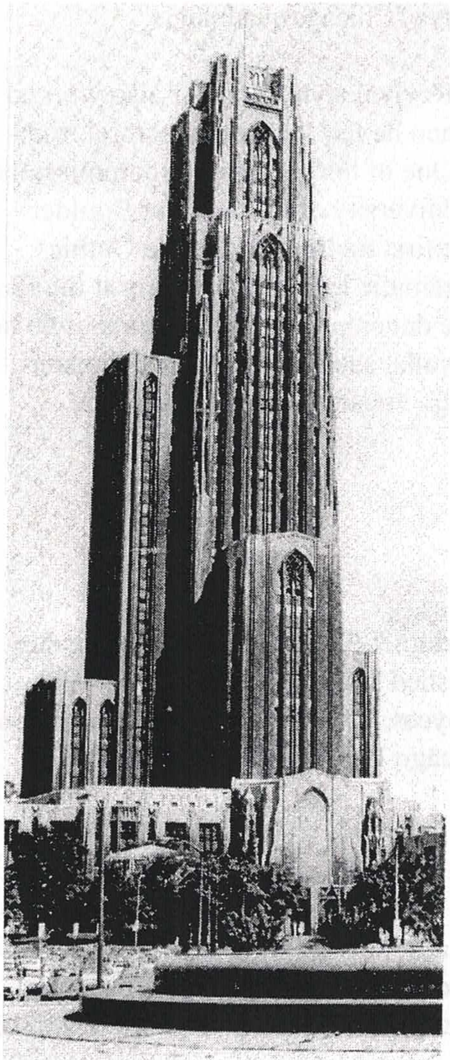
Shaw's work for the Donnelleys constitutes some of his most significant designs. His house for Thomas Donnelley, located in Lake Forest and built in 1911, is an expansive Georgian Revival-style house and a good example of his suburban residential work. In addition, the Donnelley company commissioned three major industrial buildings from Shaw: the 1897-1901 Lakeside Press Building on Plymouth Ct., the Calumet Plant, and a printing plant in Crawfordsville, Indiana (built 1922).

Shaw died in 1926 before the Calumet Plant was completed. He had created an overall final design for the plant and had supervised the construction of one-half of the finished building. However, drawings for the remaining half remained unfinished upon his death and Shaw had yet to design the southeast tower that would become a prominent part of the building. In 1928 Thomas Donnelley hired Philadelphia architect **Charles Zeller Klauder (1872-1938)** as an advisor to Shaw's successor firm, Howard Shaw Associates, as they completed plans and supervised construction of the Calumet Plant's unbuilt sections.

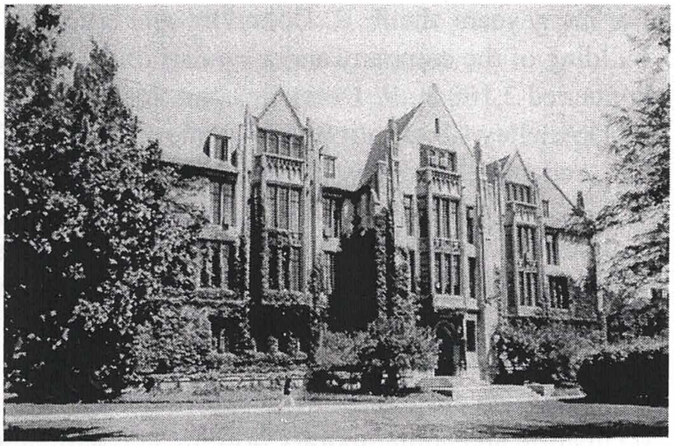
Based on available documentation, including statements by Donnelley executives at the time of construction, the overall design of the eight-story sections of the Calumet Plant completed in 1929 ("Buildings A and D") was the work of Shaw, while Klauder designed the tower and the tower's two-story Gothic-style library.

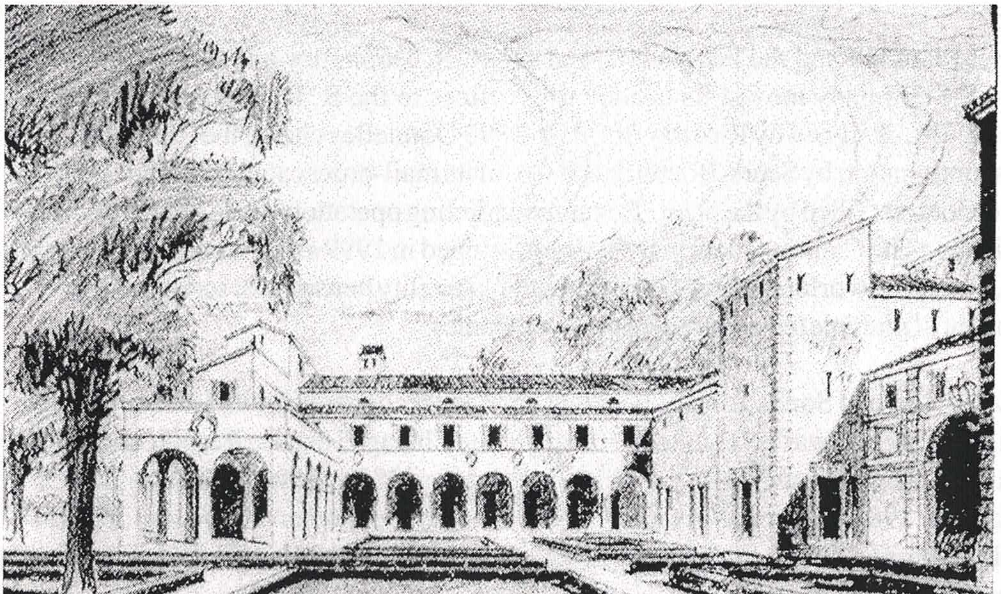
Klauder, a native of Philadelphia, was educated in public schools and the Philadelphia School of Industrial Art. At age 16 he became a draftsman in the local architectural office of T. P. Chandler. During the 1890s he worked for several Philadelphia architects, including Horace Trumbauer, one of the city's preeminent designers of houses for the wealthy. In 1900 he joined the firm of Frank Day and Brother, which was renamed Day and Klauder in 1913. Upon the death of Frank Day in 1918, Klauder continued the practice under his own name.

Klauder earned a national reputation as an architect of college buildings, creating plans and designed buildings for prominent universities such as Princeton, Pennsylvania State, Delaware, Wellesley, and Cornell. Perhaps Klauder's best-known collegiate building was the Cathedral of Learning, a 42-story Gothic Revival-style skyscraper commissioned in 1925 by the University of Pittsburgh. His only known Chicago design besides his work for the Calumet



Philadelphia architect Charles Z. Klauder, well-known for his Gothic Revival-style designs, was hired by Donnelley to supervise the final phase of construction of the Calumet Plant, including the building's prominent corner tower. Left: The Cathedral of Learning, a 42-story skyscraper commissioned by the University of Pittsburgh, is Klauder's best-known work. Below: Eckhart Hall at the University of Chicago is Klauder's only other known Chicago work. Bottom: Klauder is nationally significant for his collegiate designs, including that for the University of Colorado at Boulder, for which he designed a campus master plan and created an architectural style based on rural Italian Renaissance architecture that he felt was suited to the university's dramatic setting on broad plains at the foot of the Rocky Mountains.





Plant is Eckhart Hall, built in 1930 as part of the University of Chicago quadrangle.

Although widely known as a specialist in the Gothic Revival style, Klauder also worked in other styles, including variations on Classicism, when he felt local architectural traditions and site conditions warranted a different style. One of his best-known commissions came in 1917 when he created a master plan for the University of Colorado at Boulder and began the design of several campus buildings. At first inclined to use the Gothic Revival style, Klauder decided that the university's dramatic location on plains at the foot of the Rocky Mountains required a different style. He developed an architectural style he called "Rural Italian," which combined robust stone walls, shed roofs, arcaded cloister-like spaces, and towers in a style that resembled a rustic version of the Renaissance Revival.

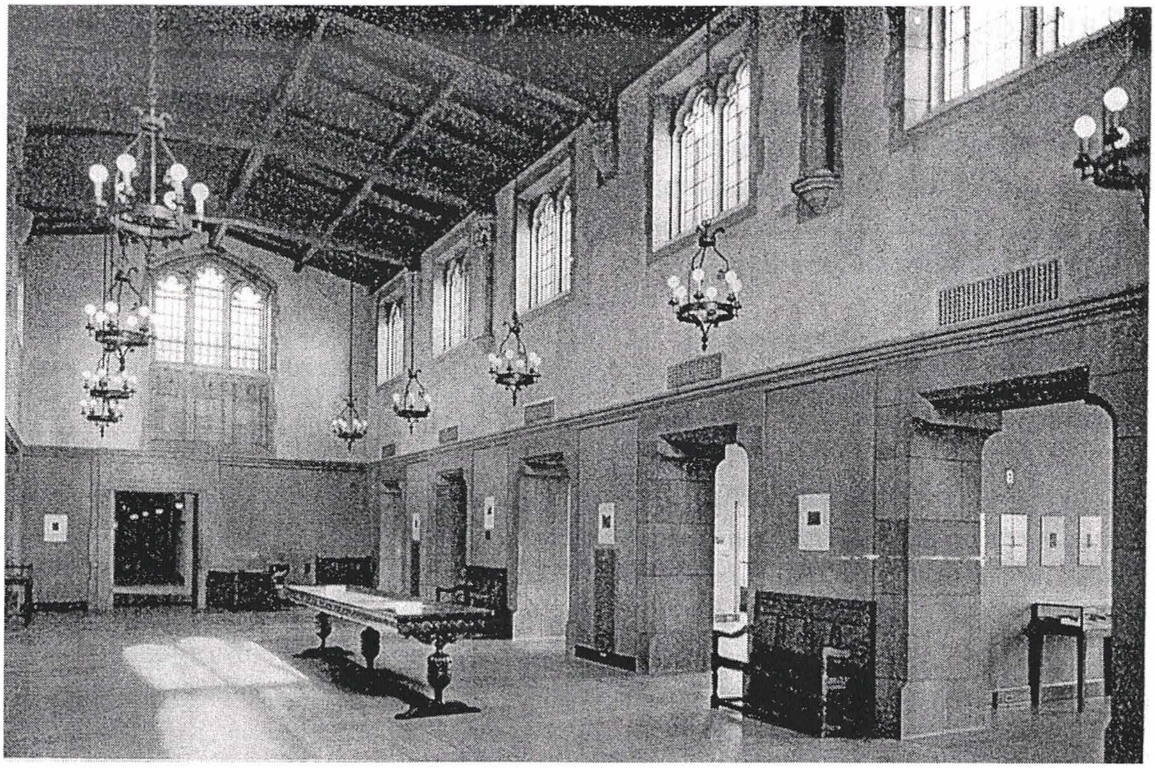
LATER HISTORY

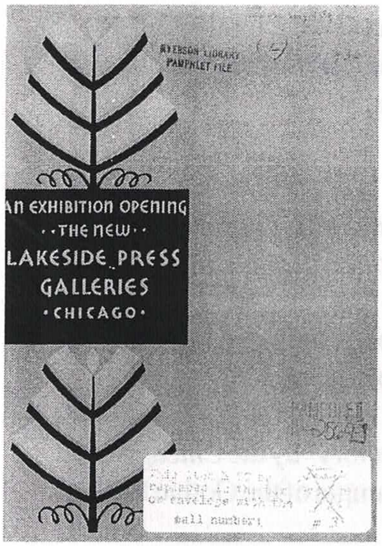
For many years, the R. R. Donnelley and Sons Co. Calumet Plant remained the flagship building of the company and a symbol of its distinguished history in printing. In 1931 it contained 2,100 R. R. Donnelley and Sons Co. employees, 400 employees of the Reuben H. Donnelley Corporation, 200 employees of the Chicago Electrotype and Stereotype Co., and 100 employees of Time Inc.

A wide variety of publications were printed over time at the Calumet Plant, including *Time* and *Life* magazines, the Sears and Montgomery Ward mail-order catalogs, Chicago telephone directories, the Encyclopedia Britannica, maps, railroad publications, advertising flyers, and a wide array of books, both popular and limited-edition. The Donnelley company also programed the eighth-floor exhibition hall with a variety of public exhibits on historic and contemporary printing and publishing.

The Calumet Plant housed the headquarters of the R. R. Donnelley and Sons Co. until 1991, when the company moved its headquarter offices to the R. R. Donnelley Center at 77 W. Wacker Dr., designed by Ricardo Bofill. In 1993 Donnelley closed the Calumet Plant after the discontinuation by Sears, Roebuck and Co. of its mail-order catalog, which had been the last major contract filled by the plant. Remaining printing operations were moved to plants outside Chicago. The Calumet Plant was then redeveloped in 1999 as the Lakeside Technology Center, one of the world's largest "carrier hotels," a facility housing the servers and network equipment of multiple telecommunications companies.

The R. R. Donnelley and Sons Co. Calumet Plant has been recognized for its architectural and historical significance. It was colorcoded "orange" in the Chicago Historic Resources Survey and was listed on the National Register of Historic Places in 1983 and the Illinois Register of Historic Places in 1984. It also has been featured in a number of books on Chicago architecture, including the *AIA Guide to Chicago*, *Chicago 1910-29*, and *The Architecture of Howard Van Doren Shaw*.





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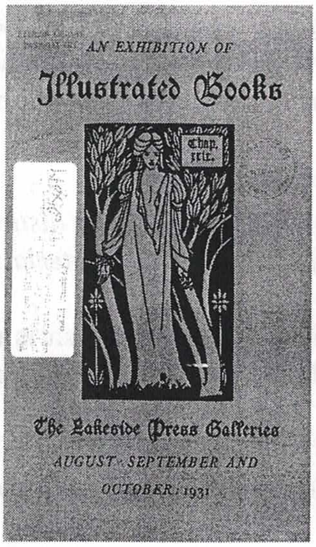

AN EXHIBITION OF
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The Lakeside Press Galleries
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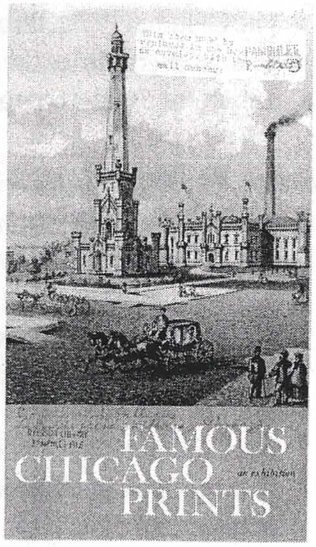

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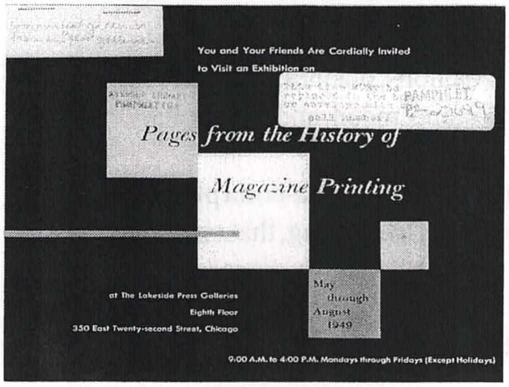


You and Your Friends Are Cordially Invited
to Visit an Exhibition on

Pages from the History of
Magazine Printing

at The Lakeside Press Galleries
Eighth Floor
350 East Twenty-second Street, Chicago

May
through
August
1949

9:00 A.M. to 4:00 P.M. Mondays through Fridays (Except Holidays)

As part of the 1929 completion of the Calumet Plant, the Donnelley Company built an exhibition hall on the eighth floor. Top: A photograph of the hall, with its two-story-high main space and small side galleries, circa 1930.

During the next sixty years, the company filled the space with exhibitions on the history of printing and publishing. Above and left: Covers of selected exhibition invitations.

CRITERIA FOR DESIGNATION

According to the Municipal Code of Chicago (Sect. 2-120-620 and -630), the Commission on Chicago Landmarks has the authority to make a preliminary recommendation of landmark designation for a building, structure, object, or district if the Commission determines it meets two or more of the stated "criteria for landmark designation," as well as possesses a significant degree of its historic design integrity.

The following should be considered by the Commission on Chicago Landmarks in determining whether to recommend that the R. R. Donnelley and Sons Co. Calumet Plant be designated as a Chicago Landmark.

Criterion 1: Critical Part of the City s History

Its value as an example of the architectural, cultural, economic, historic, social, or other aspect of the heritage of the City of Chicago, State of Illinois or the United States.

- The R. R. Donnelley and Sons Co. Calumet Plant represents the history of the R. R. Donnelley and Sons Company, one of the United States' most prominent printing houses and a leader in a historically significant Chicago industry.

- The Calumet Plant, through its large scale and handsome architectural form and details, exemplifies the civic pride of the R. R. Donnelley and Sons Company and the importance of the company to Chicago's economic history.

Criterion 4: Important Architecture

Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship.

- The R. R. Donnelley and Sons Co. Calumet Plant is an outstanding industrial building, a building type of great significance to Chicago history.

- The Calumet Plant, called "Chicago's most beautiful factory" by the *Chicago Tribune* upon its completion in 1929, is an excellent example of the Gothic Revival architectural style.

- The Calumet Plant is distinguished by fine craftsmanship and use of materials, with handsome Gothic-style ornament, including medallions, plaques, Gothic-arched windows, and moldings executed in brick, limestone, metal, and terra cotta.

- The Calumet Plant is especially noteworthy for a series of terra-cotta plaques with printers-marks and symbols, representing the history of printing, that ornament the building's spandrels.

- The Calumet Plant also contains several visually significant interiors, including a vaulted first-floor lobby and two eighth-floor grandly-scaled rooms originally used by the Donnelley company as an exhibition hall and library.

Criterion 5: Important Architect

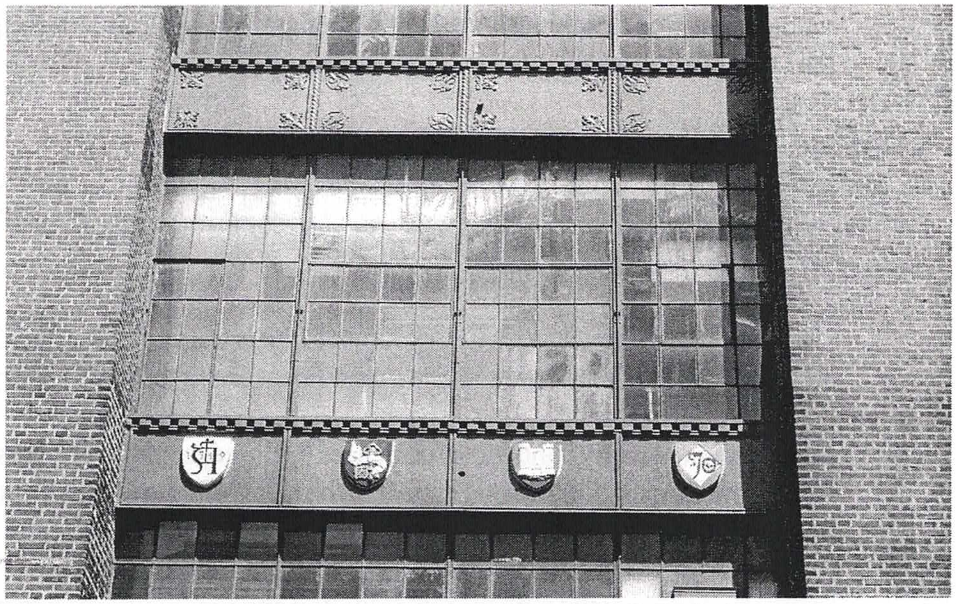
Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Chicago, the State of Illinois, or the United States.

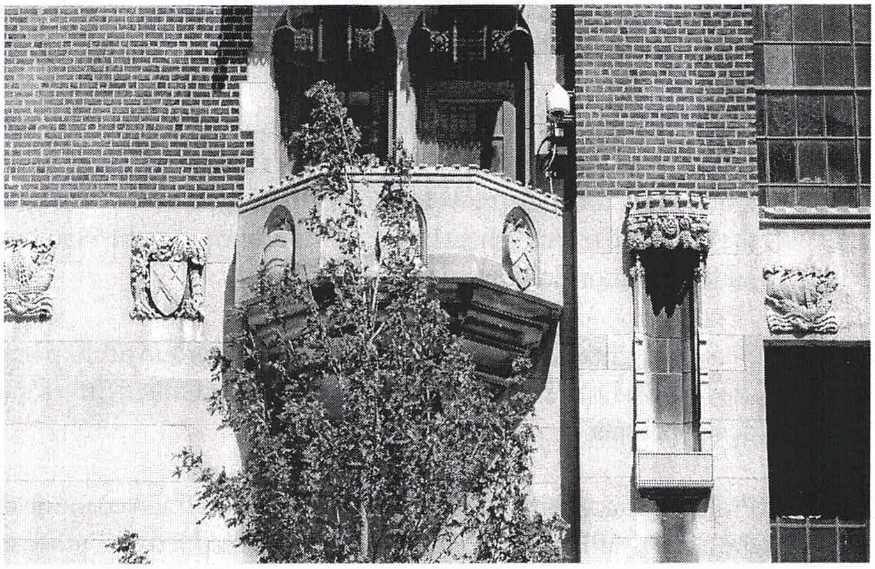
- The R. R. Donnelley & Sons Co. Calumet Plant is the work of noted Chicago architect Howard Van Doren Shaw, a significant architect in the history of Chicago.
- Shaw designed many handsome residences in Chicago and its suburbs for the City's elite families, including several houses in the Kenwood and Astor Street Chicago Landmark Districts.
- Shaw also is associated with the rehabilitation and remodeling of Second Presbyterian Church and the design of the cloister, parish house, and associated buildings for Fourth Presbyterian Church, two of Chicago's finest religious buildings.
- Along with the Calumet Plant, Shaw also designed several other significant Chicago commercial buildings, including an earlier Lakeside Press Building for the Donnelley company (now part of the Printing House Row Chicago Landmark District), the Ginn & Co. Publishers Building (now known as the Platt Luggage Co. Building), and the Mentor Building.
- Shaw designed Market Square, a picturesque group of shop buildings in downtown Lake Forest, considered one of the United States's earliest planned retail developments.
- Philadelphia architect Charles Z. Klauder, who finished the design and construction of the Calumet Plant in 1928-29, including its distinctive southeast-facing tower, after the death of Shaw, is noteworthy in the history of United States architecture as a specialist in both college architecture and the Gothic Revival style. Klauder is especially noted for designing the Cathedral of Learning, a Gothic Revival-style skyscraper for the University of Pittsburgh.

Integrity Criteria

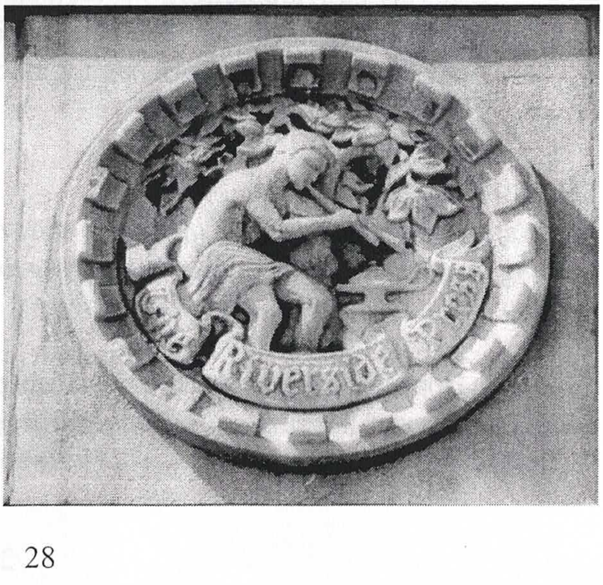
The integrity of the proposed landmark must be preserved in light of its location, design, setting, materials, workmanship and ability to express its historic community, architectural or aesthetic interest or value.

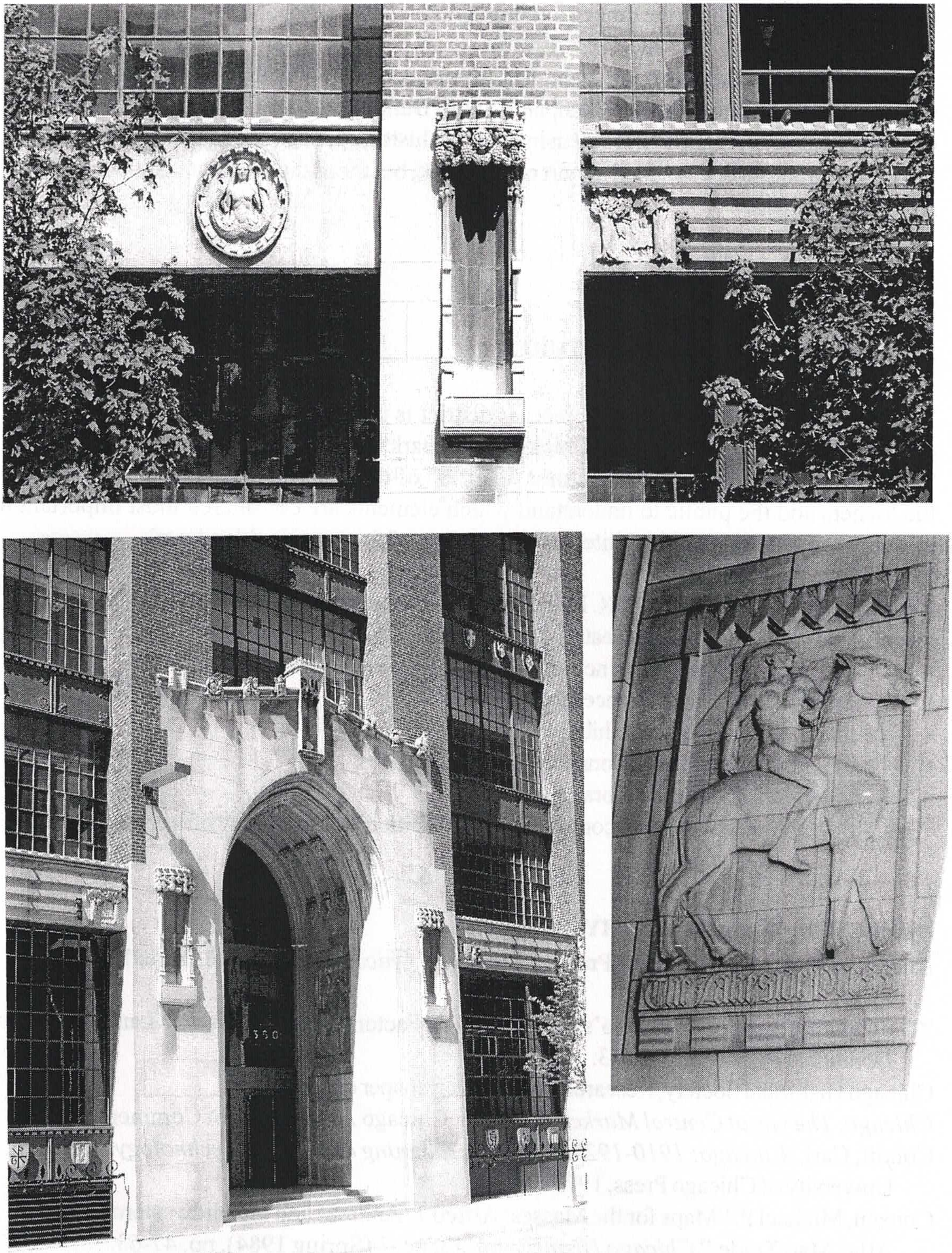
The R. R. Donnelley & Sons. Co. Calumet Plant possesses excellent physical integrity, displaying through its siting, scale and overall design its historic relationship to the surrounding area. It retains its historic overall exterior form and almost all exterior materials and detailing,





The Calumet Plant is finely detailed with a variety of Gothic-style ornament in metal, terra cotta, and stone. Top: Window spandrels are detailed with Gothic-style foliate metal ornament and terra-cotta shields bearing symbols historically associated with the printing trade. Above: Carved stone ornament, including historic printers-marks and foliate-detailed Gothic niches, are clustered at the building's first floor. Right: A detail of one of the carved-stone printers-marks.





Top: Another detail of exterior stone- and metalwork. Above left: The two-story-high main entrance facing Cermak Rd. has Gothic-style foliate blocks and sculptures. Above right: A low-relief sculpture of a Native American on horseback, paired with one depicting a pioneer, is set within the Gothic-arched entrance arch.

appearing much as it did at the time of its completion.

A second-story pedestrian bridge spanning Calumet Ave. was built in 1947 to connect the Calumet Plant with the Donnelley company's West Building, also dating from the 1940s. The Calumet Plant was rehabbed in 1999 using Federal historic preservation tax credits. A set-back rooftop addition was added as part of this work, but the addition is not visible from the surrounding streets.

SIGNIFICANT HISTORICAL AND ARCHITECTURAL FEATURES

Whenever a building, structure, object, or district is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the "significant historical and architectural features" of the property. This is done to enable the owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark.

Based on its evaluation of the R. R. Donnelley & Sons Co. Calumet Plant, the Commission recommends that the significant features be identified as:

- all exterior elevations, including rooflines, of the building;
- the first-floor main entrance lobby;
- the eighth-floor former exhibition hall;
- the eighth-floor former Donnelley executive offices;
- the eighth-floor former library; and
- the eighth-floor corridor connecting the exhibition hall, executive offices, and library.

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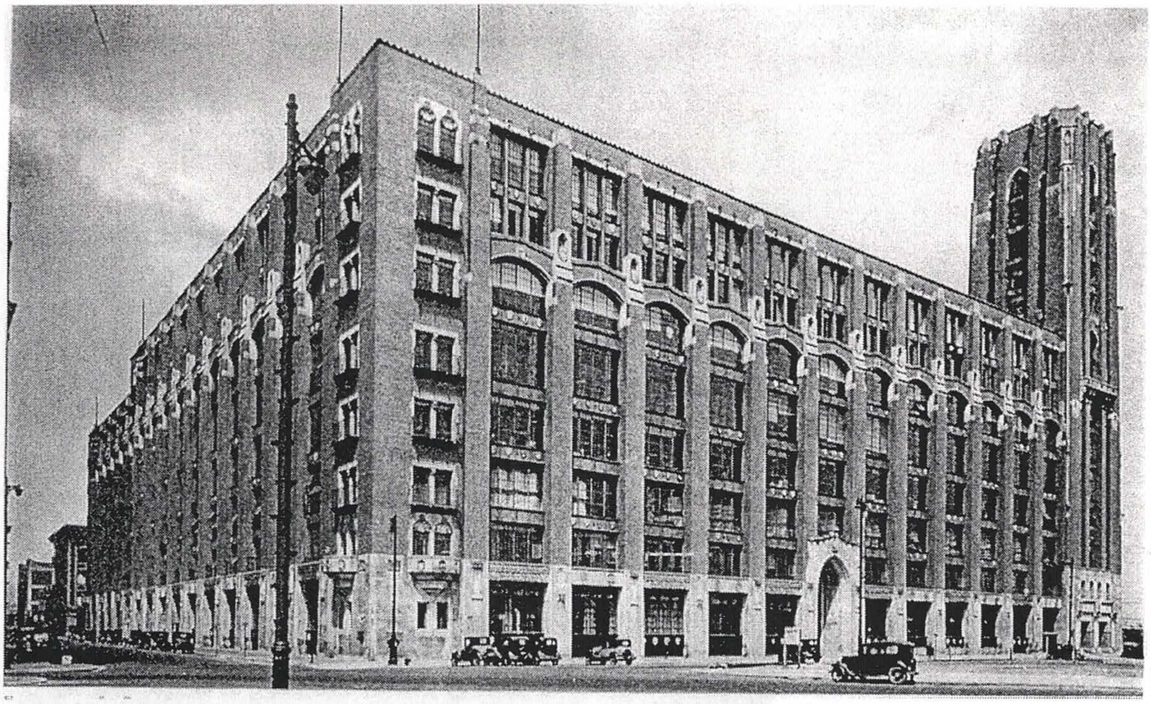
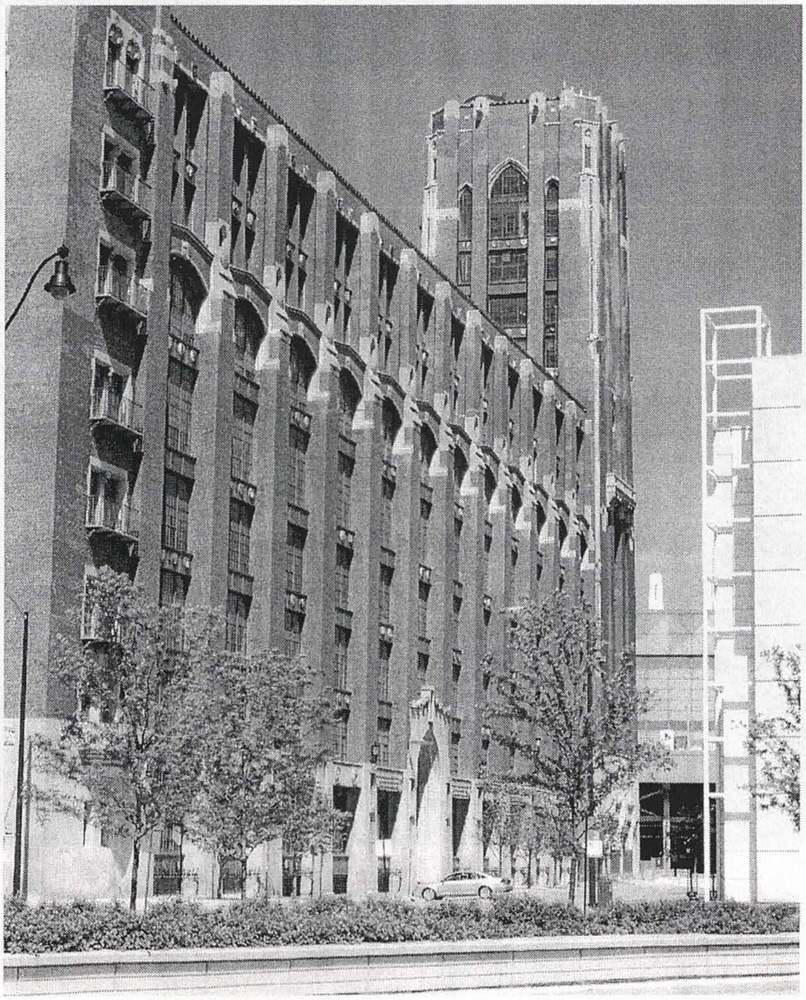
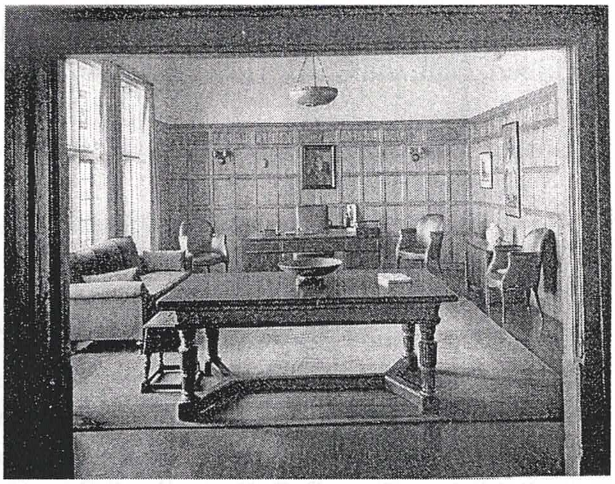
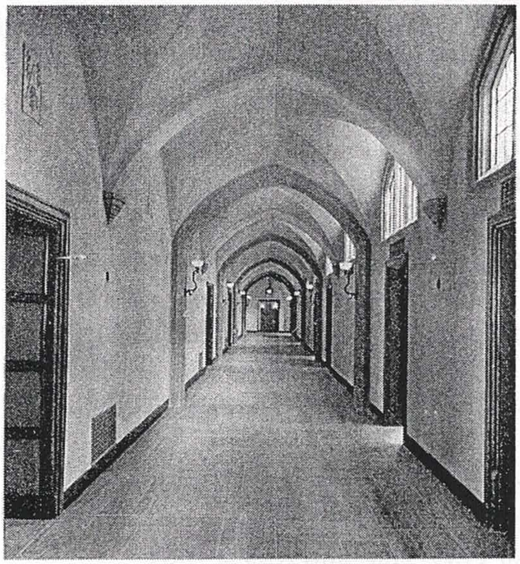




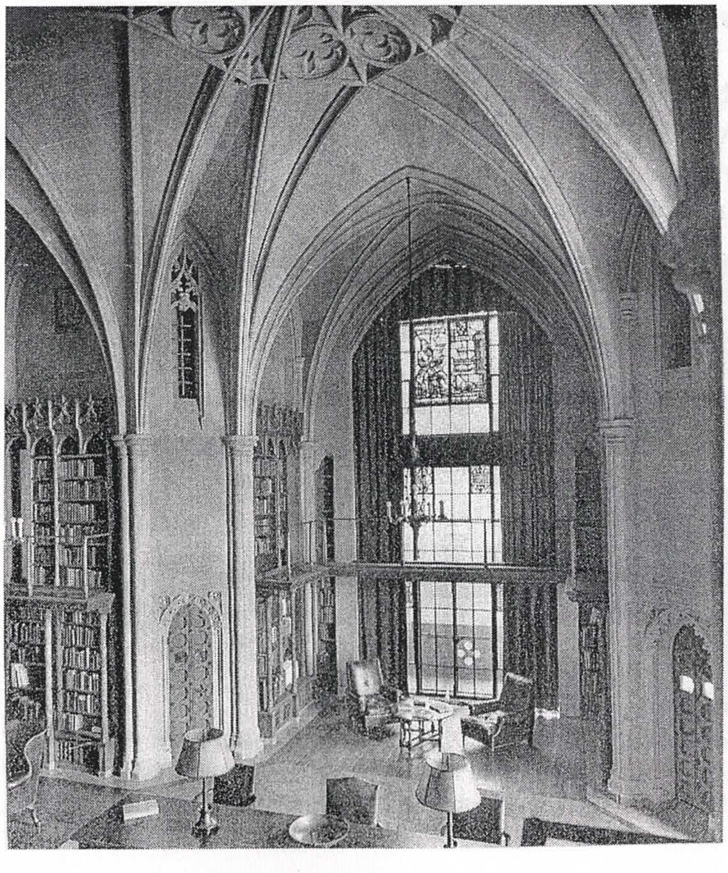
The R. R. Donnelley and Sons Co. Calumet Plant retains excellent exterior physical integrity. Above: A photograph of the building soon after its completion in 1930. Left: The building in June 2003.





Left: The eighth-floor vaulted-ceiling corridor connecting the exhibition hall with the former Donnelley executive offices, located along the corridor, and the two-story library in the building's tower. Above: A view of one of the executive offices, ornamented with decorative wood paneling. Below: The library.

The historic visual character of all of these spaces was preserved in a 1999 rehabilitation of the building using federal historic preservation tax credits.



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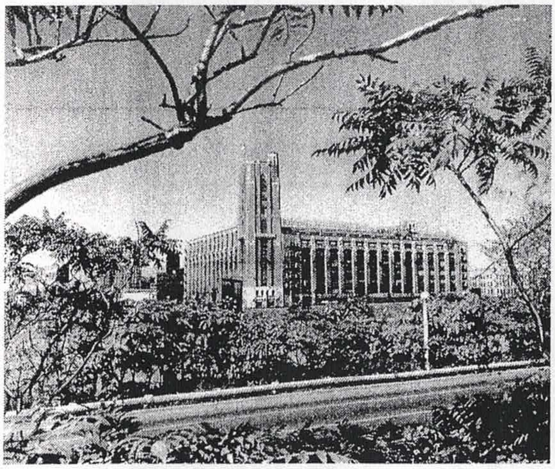

A view of the R. R. Donnelley and Sons Co. Calumet Plant from Burnham Park circa 1940. The building was a prominent sight from South Lake Shore Drive in its early years, before the construction of neighboring McCormick Place obscured views of the building from the lakefront.

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Illustrations
Courtesy Illinois Historic Preservation Agency: p. 3 (top).
Department of Planning and Development, Landmarks Division: pp. 3 (bottom), 13, 14 (top & bottom left), 16, 23 (top right), 28, 29, 31 (bottom).
From *Chicago and its Makers*: pp. 4 (top), 7 (top left).
From "Maps for the Masses:" p. 4 (bottom).
From "The Donnelleys: An American Family Business:" p. 7 (top right).
Historic American Building Survey: p. 7 (middle).
From *The Architecture of Howard Van Doren Shaw*: pp. 7 (bottom), 21 (top left, middle, bottom left).
From *Architectural Forum*, September 1923: pp. 9 (top), 10.
From "R. R. Donnelley and Sons Co. Calumet Plant" National Register nomination form: p. 9 (bottom).
From "Firm Foundations:" p. 11 (top).
From "The Lakeside Press of Chicago:" p. 11 (bottom).
From *Architectural Forum*, August 1931: p. 14 (bottom right), 17 (top & bottom right), 25 (top), 31 (top), 32.
From "R. R. Donnelley and Sons Co. - Miscellaneous:" pp. 17 (bottom left), 25 (middle & bottom).
From *Chicago Portraits*: p. 21 (top right).
From *The Sky's the Limit*: p. 21 (bottom right).
From *The Only Proper Style*: p. 23 (top left).
From *Campus*: p. 23 (bottom).
From *The House that Quality Built*: p. 34.

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This Preliminary Summary of Information is subject to possible revision and amendment during the designation proceedings. Only language contained within the City Council's final landmark designation ordinance should be regarded as final.

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